



Latomus, Sigismundus. (1622). *Schön neues Modelbuch, von 540. schönen auszerwehlten Künstlichen, so wol Italiänischen, Französischen, Niederländischen, Engelländischen, als Teutschen Mödeln*. Franckfurt am Mayn: Sigismundum Latomum.

Available at <https://archive.org/details/MAB31962000742191Images>

[From the Sterling and Francine Clark Art Institute Library; nine leaves lacking]

Arrangements of motifs on plates vary from one to several designs on a single plate. When there is more than one pattern on a plate, they may be in horizontal bands or rotated as much as 180 degrees. A single motif can be quite small or take up to half of the plate's surface. Some plates have consistent repeating motifs while others have a theme that repeats with elements that change. A common repeat is a vine and as the vine arcs, the elements differ, perhaps a flower housed in one arc and a nut in another. A particular motif may also rotate 90 to 180 degrees across a plate, creating a pleasing undulating or mirror design. There are several plates composed of bands of variations of a common geometric theme, for example Images 9 and 34. A number of plates have graph sizes that differ between one charted band and another on same the page.

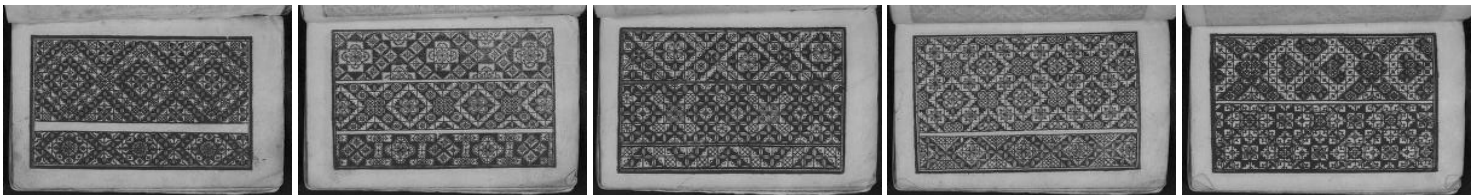
The charting varies in quality. Some of the designs are finely executed by skilled craft people but others have glaring misalignments and inconsistencies between sides. Image 42 has a particularly notable misalignment. A few charts may have a row inserted on only one side of a band in order for the design to align at the center. These woodcuts may have been used as training pieces where a more skilled individual demonstrated a portion and an apprentice attempted to copy it.

Even the cases where the major motifs on two separate plates may at first glance seem identical, for example Images 45 and 52, minor differences in details can be observed. Given that there are rarely two identical leaves in a repeating plant motif, execution differences in plate sides, and basic motifs with adjustable elements, the original publication may have the 540 separate designs as indicated by the model book title. Not all charts have been transcribed with perfect fidelity to the original as a function of the difficulties in working with originals that may have partial columns or rows inserted and interpreting the designer's intention in regard to minor changes in nearly identical elements across repeating patterns.

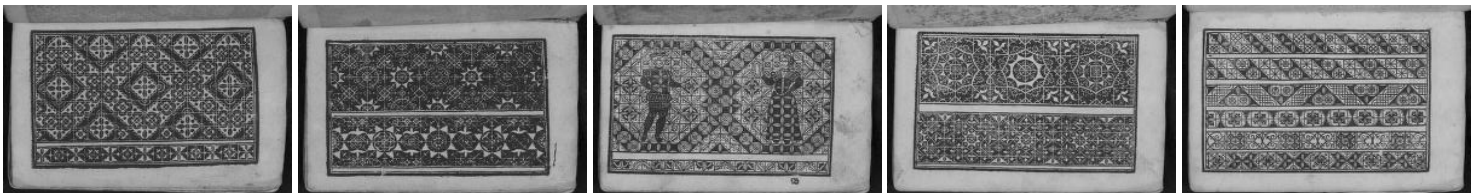
Only charted patterns have been transcribed for this publication. Use the scanned archived original for larger views of any of the pages shown in the thumbnails below. Many of the beautiful lace designs not transcribed here can be adapted to a variety of techniques, including crochet and tatting. Many can be easily modified for charted methods.

Thumbnails of all 134 images from the original publication dated 1622 (Images 16-73 transcribed):

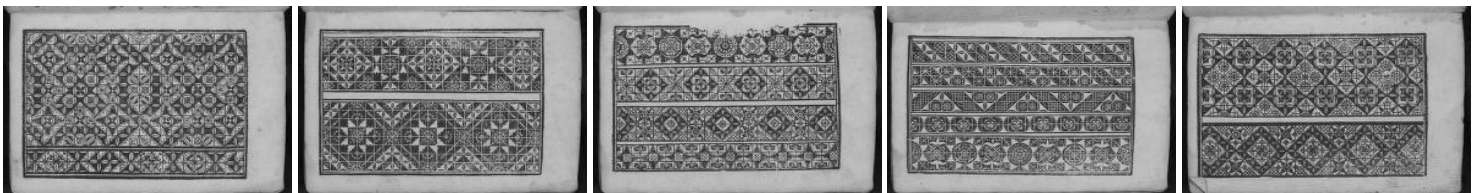
Plates 1-5



Plates 5-10

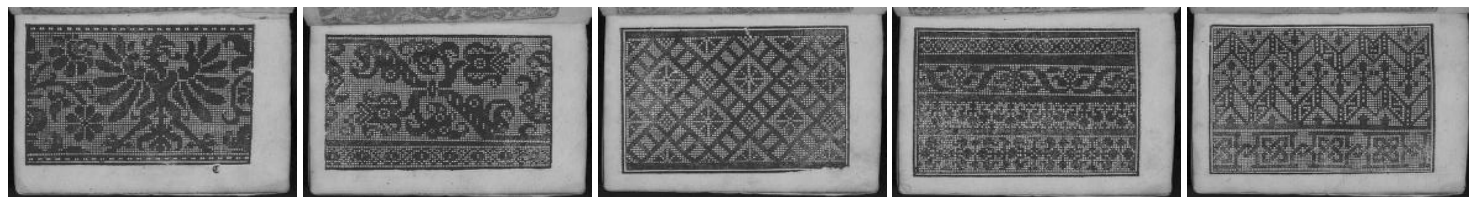


Plates 11-15

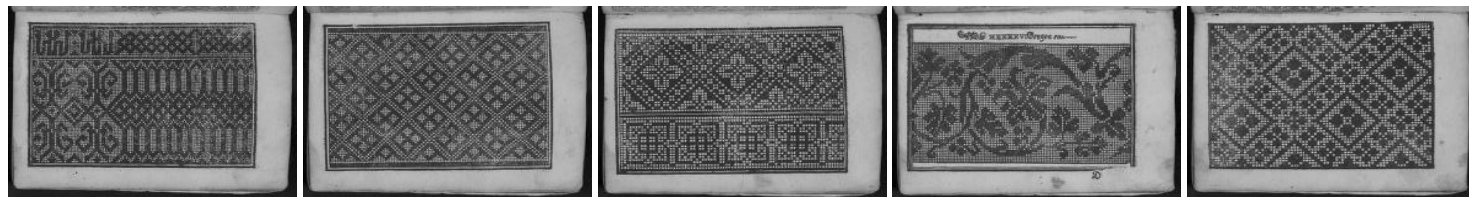


Dedicated to Liam Oden Piazza, a terrific nephew who just happens to have the perfect name for this series.. HH

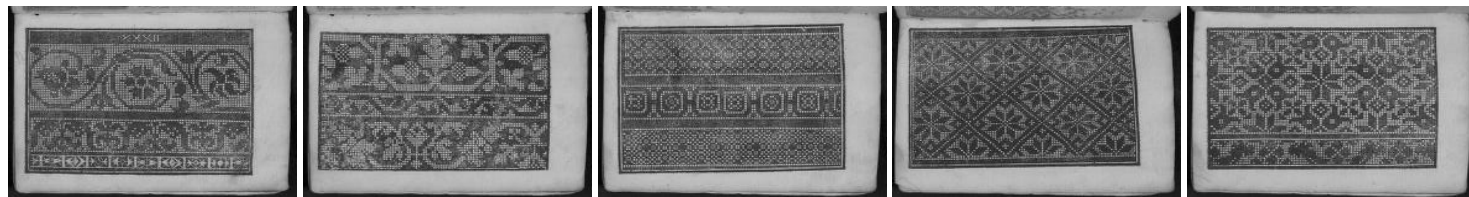
Plates 16-20



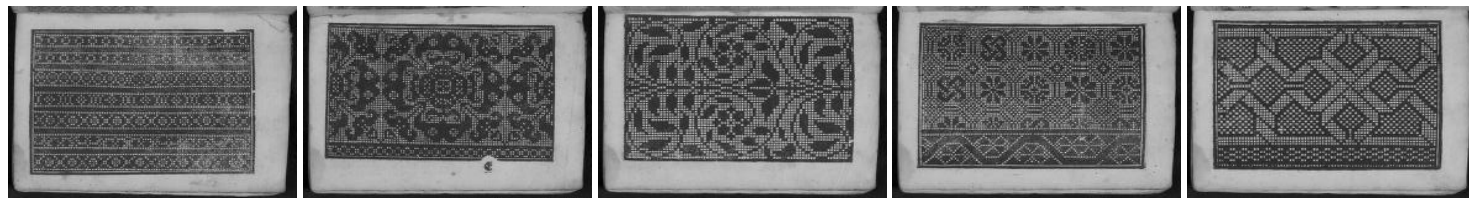
Plates 21-25



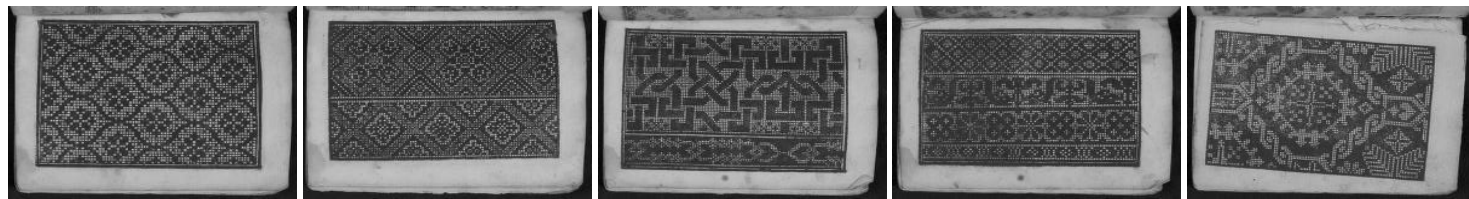
Plates 26-30



Plates 31-35



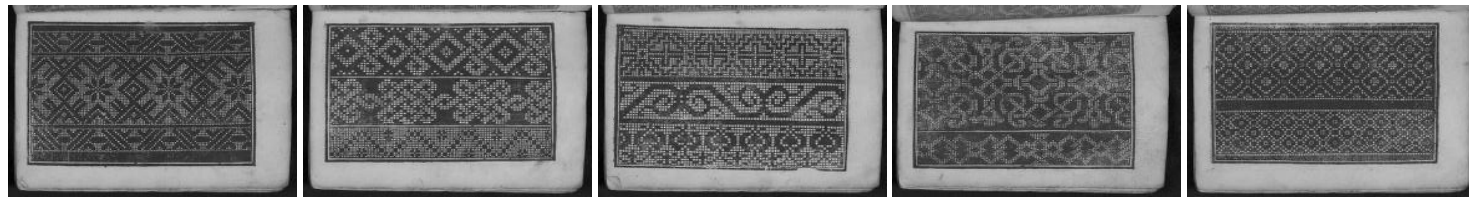
Plates 35-40



Plates 41-45



Plates 46-50



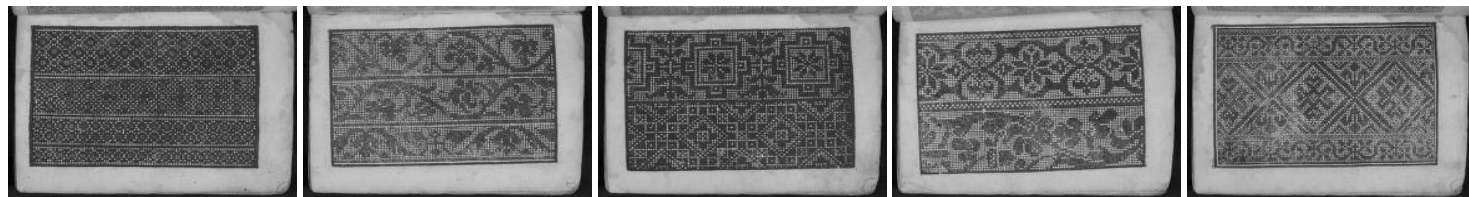
Plates 51-55



Plates 56-60



Plates 61-65



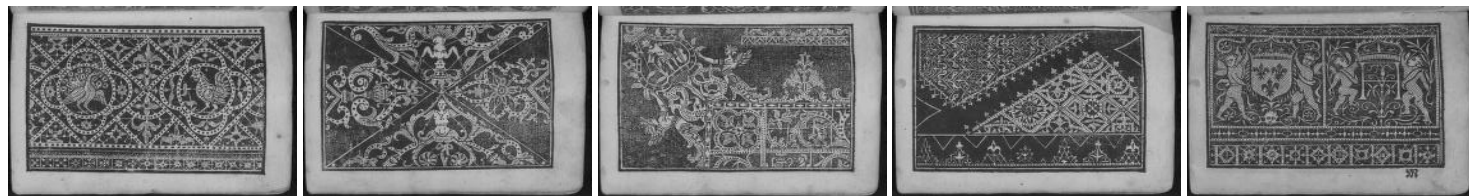
Plates 66-70



Plates 71-75



Plates 76-80



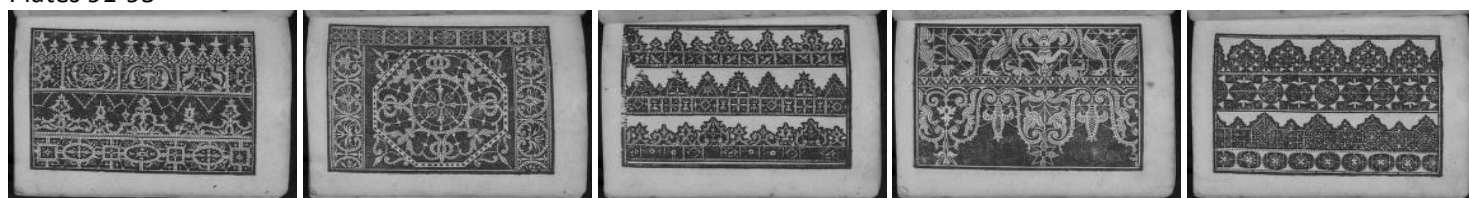
Plates 81-85



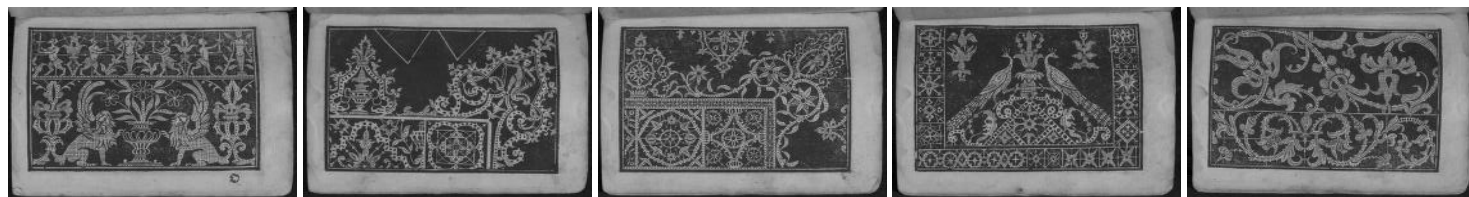
Plates 86-90



Plates 91-95



Plates 96-100



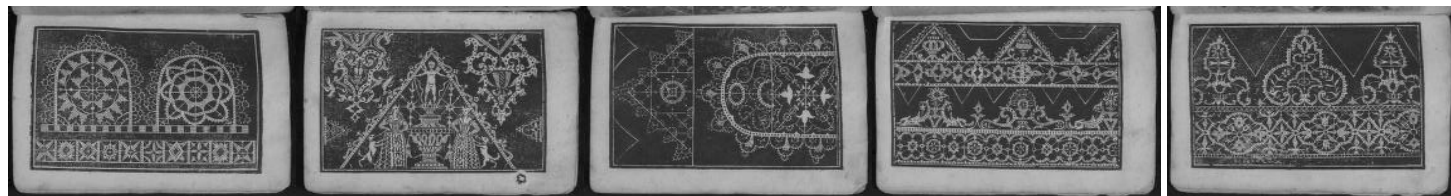
Plates 101-105



Plates 106-110



Plates 111-115



Plates 116-120



Plates 121-125

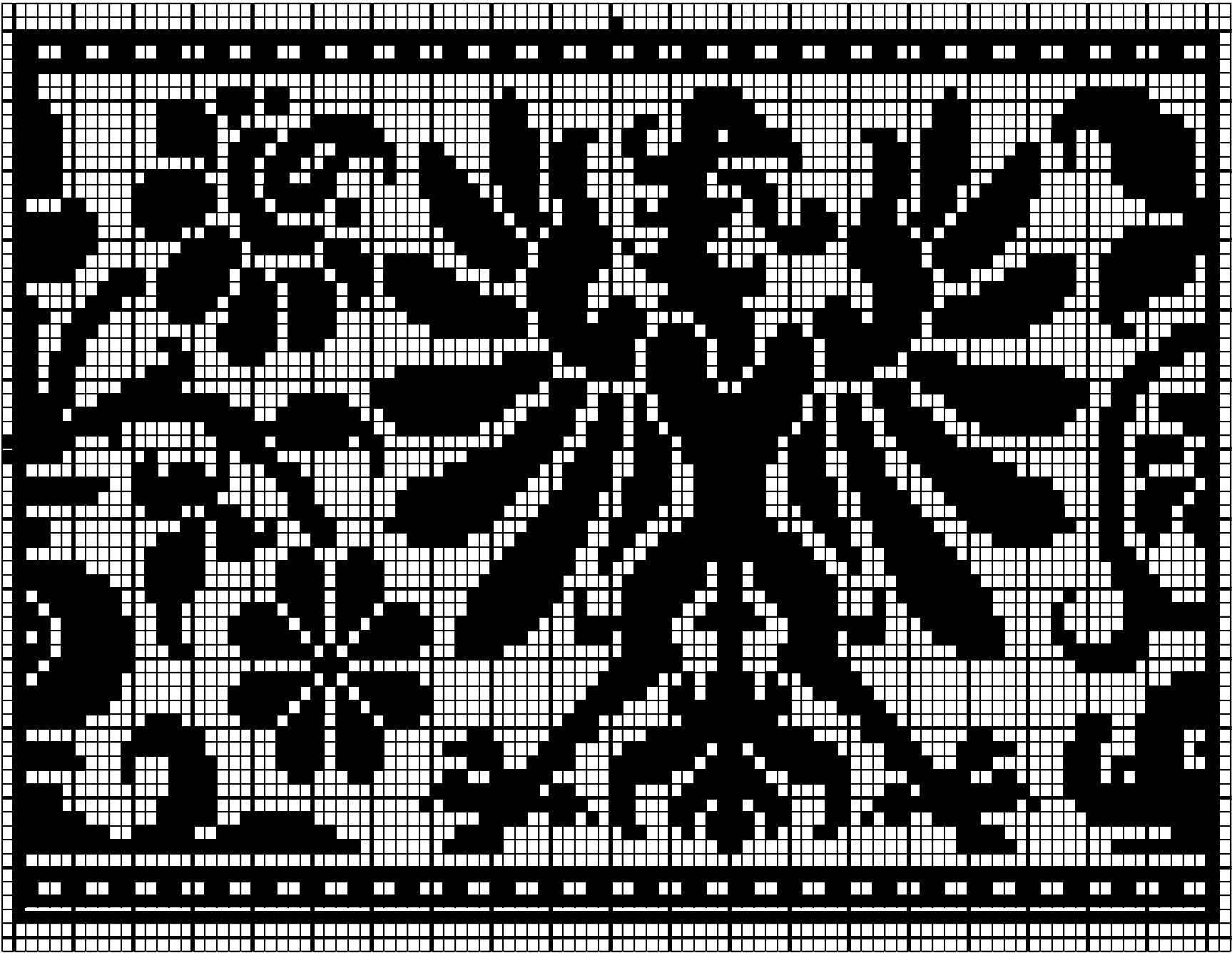


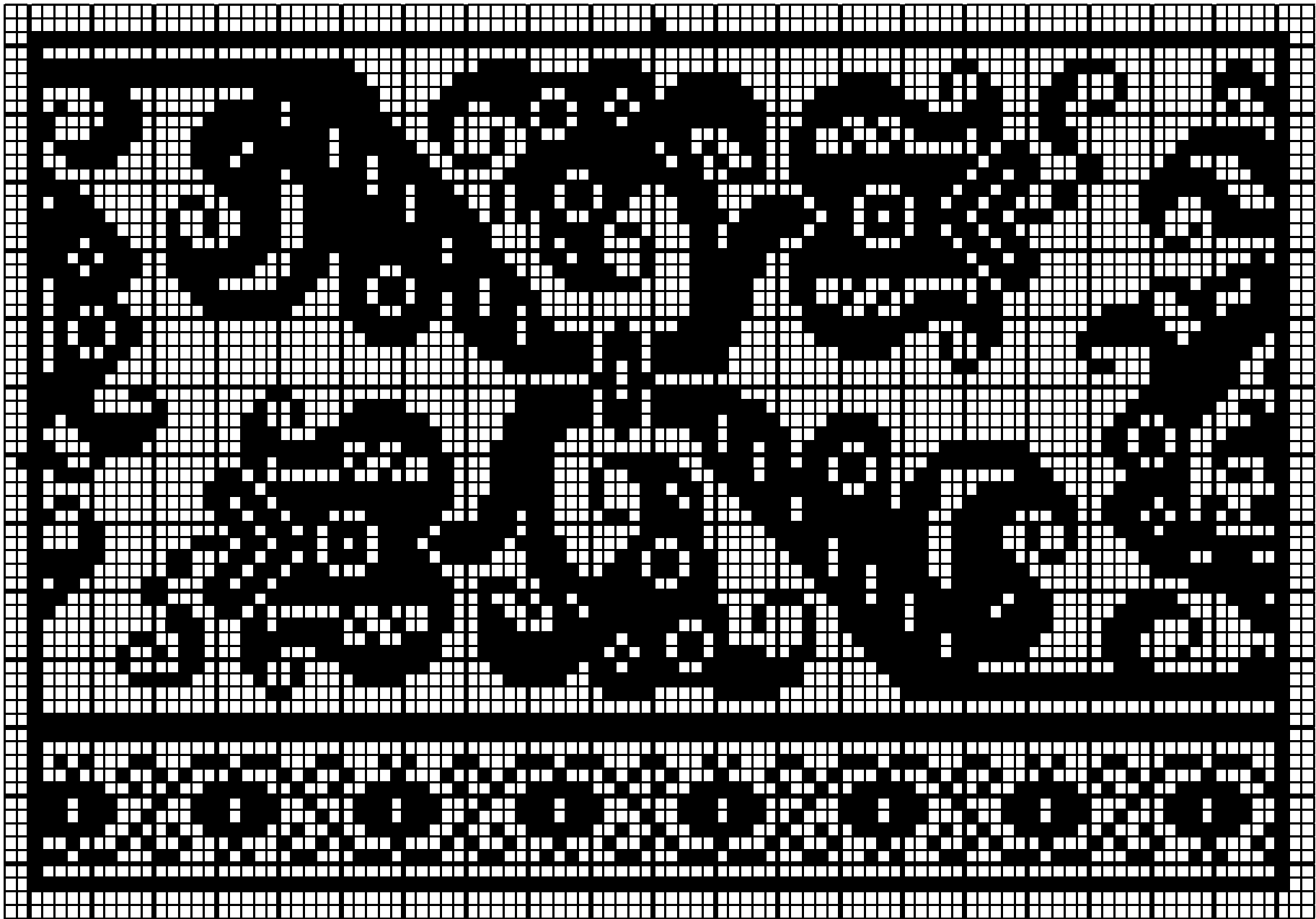
Plates 126-130

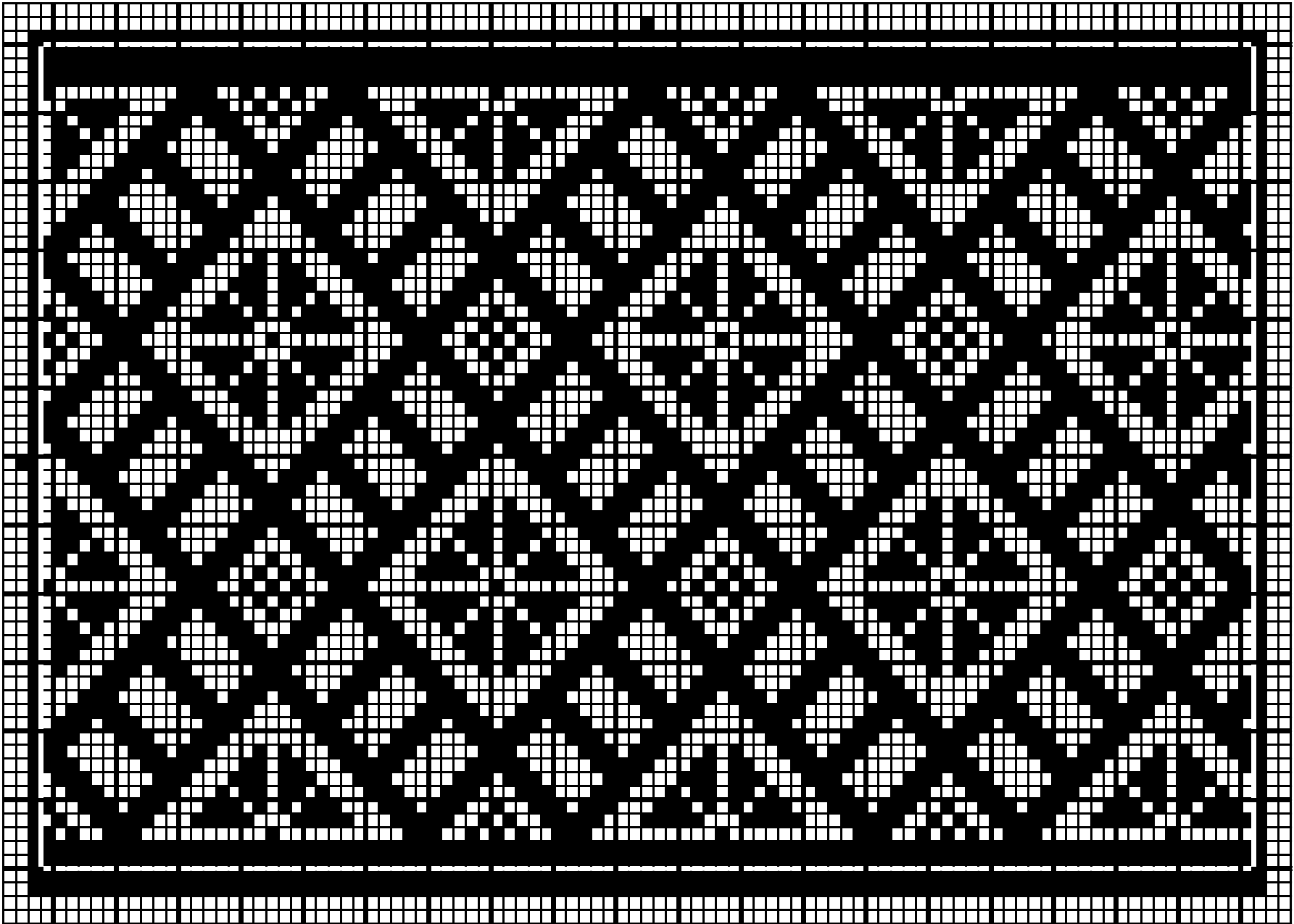


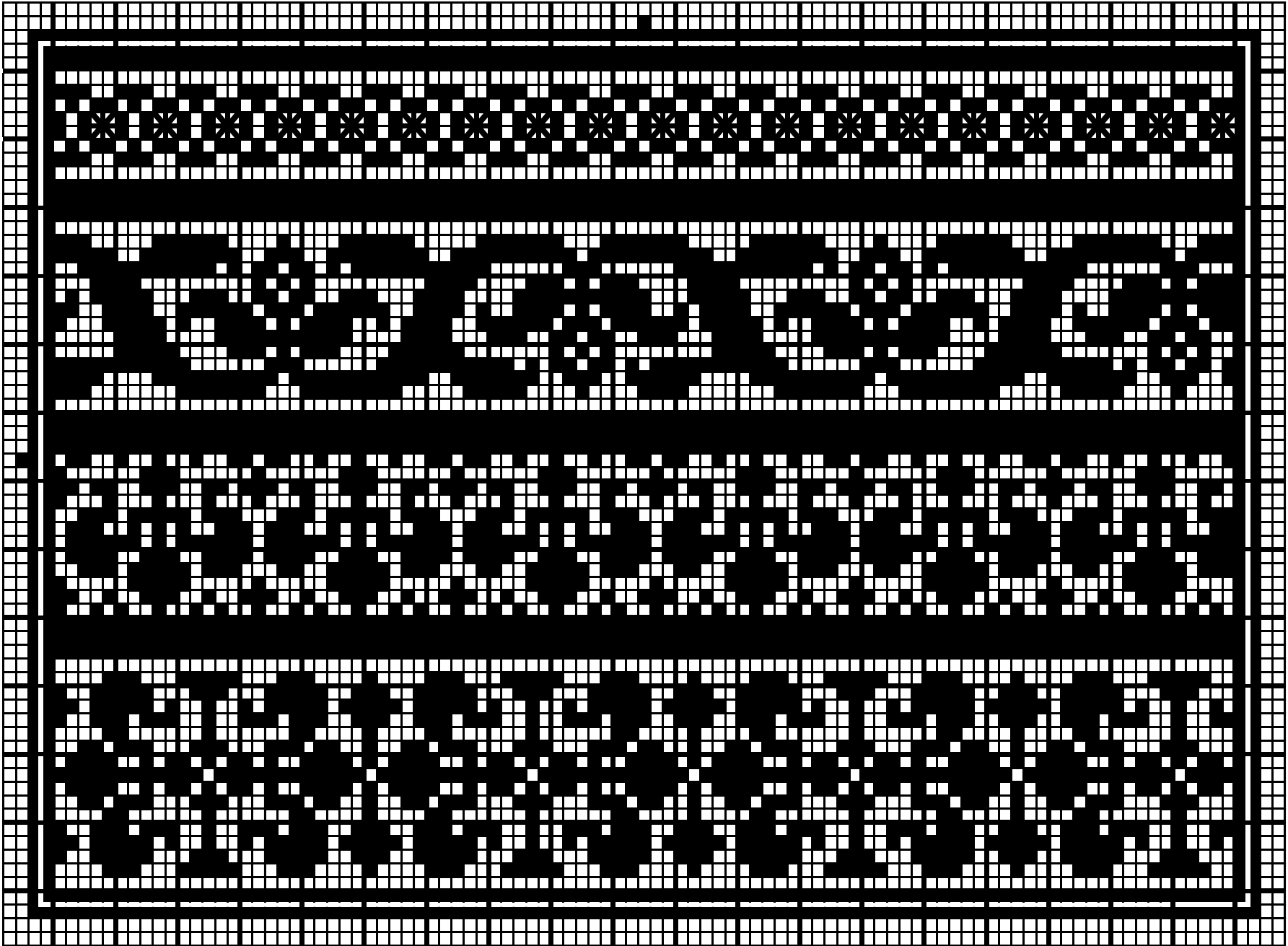
Plate 131-134

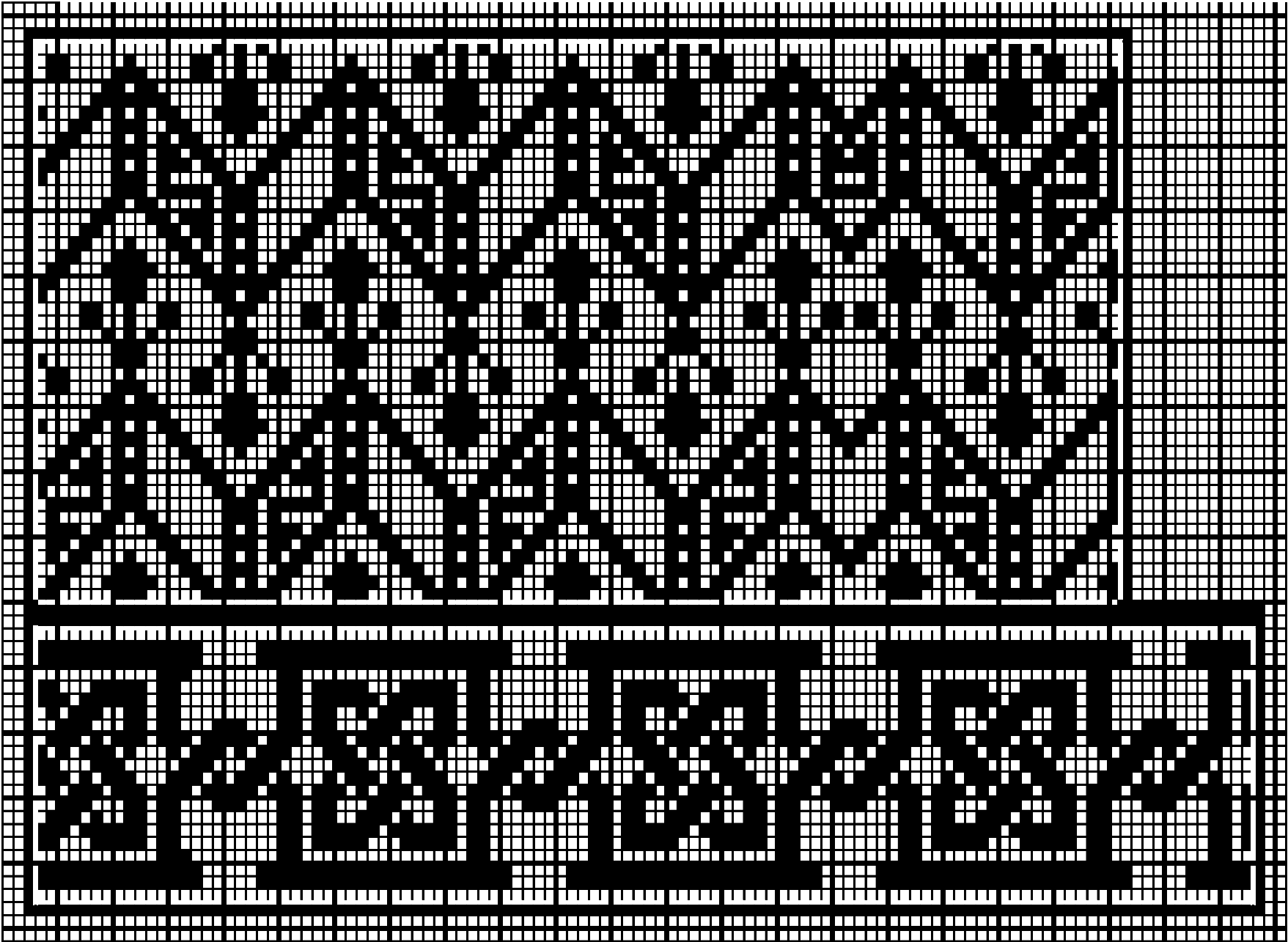


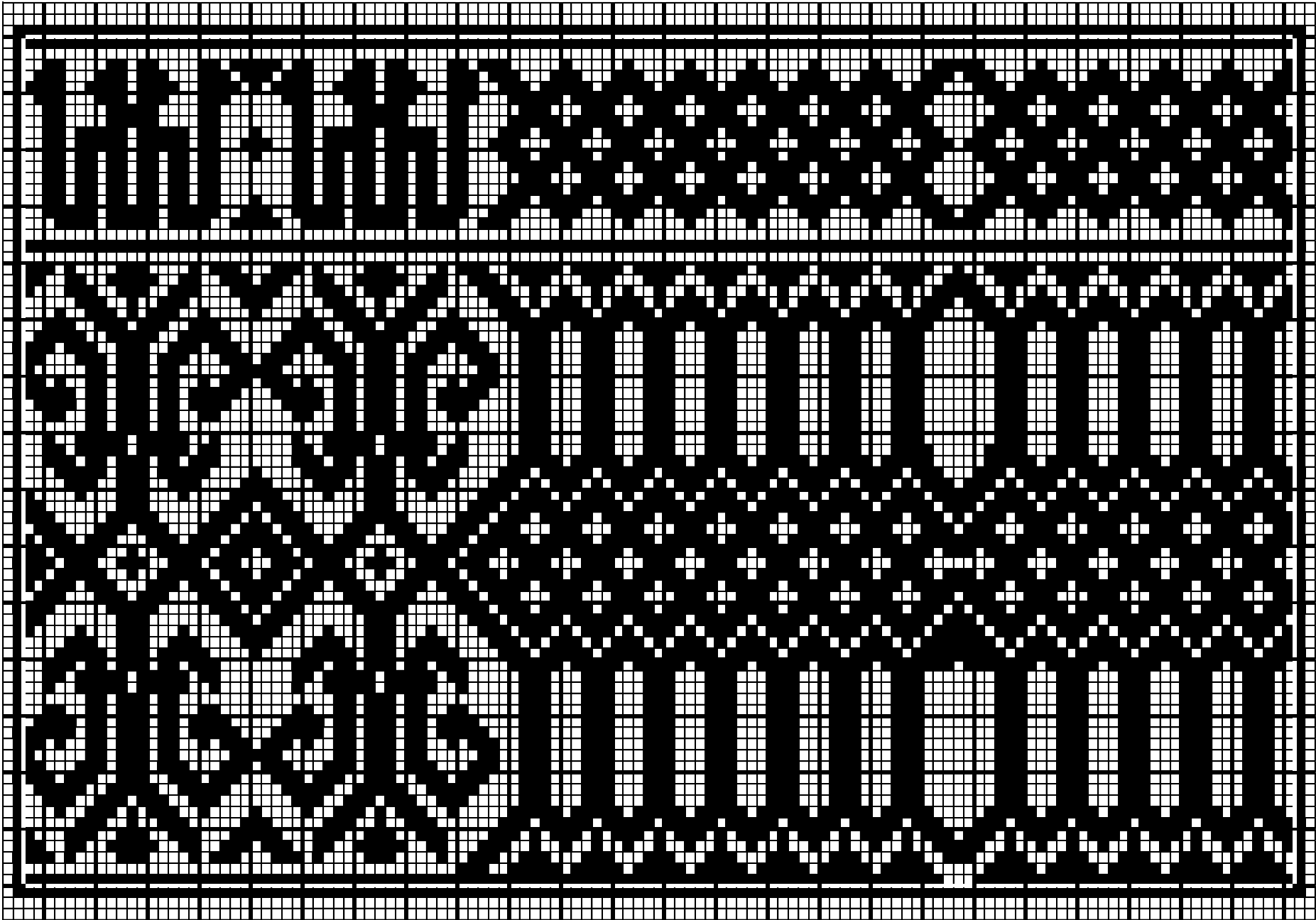


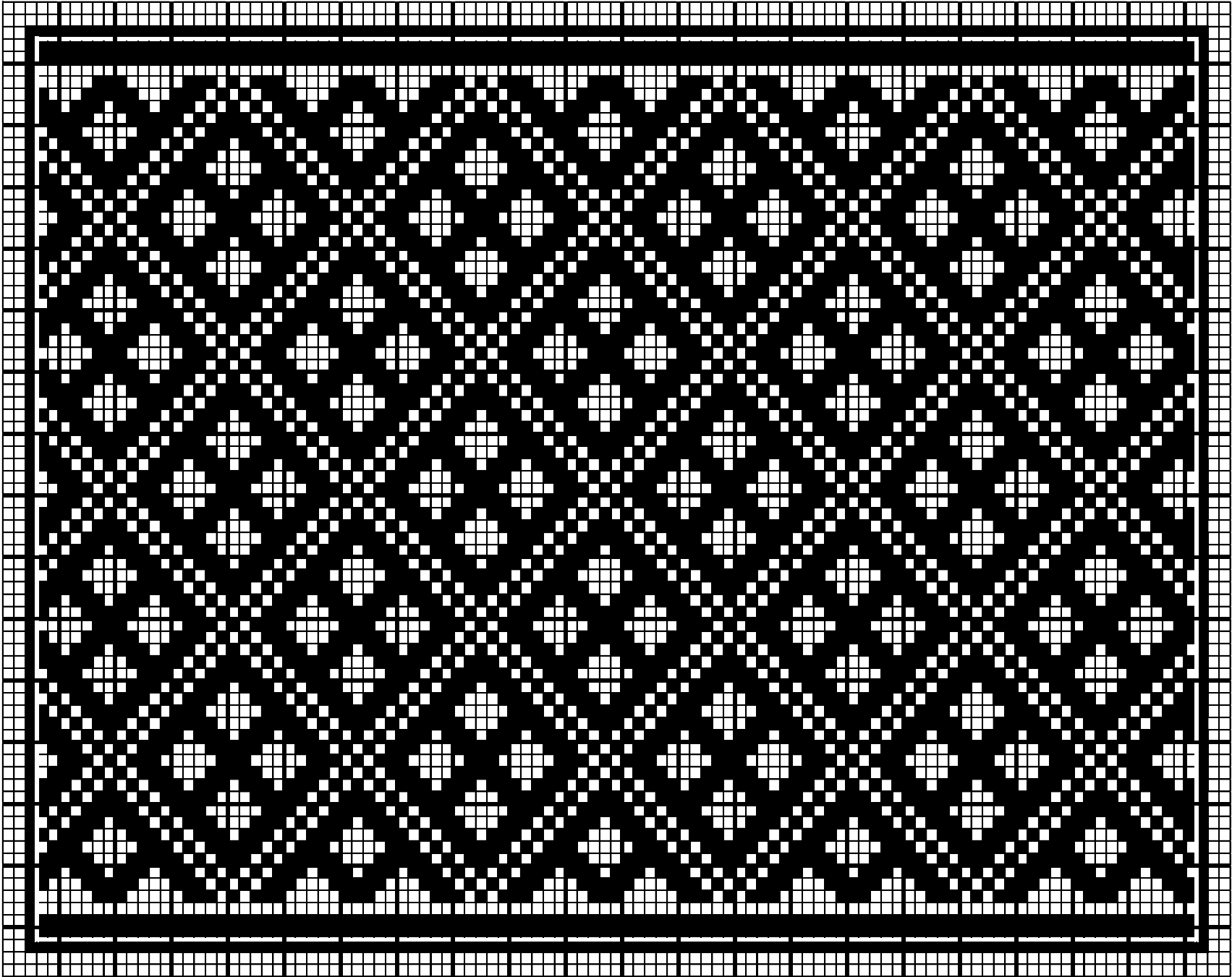


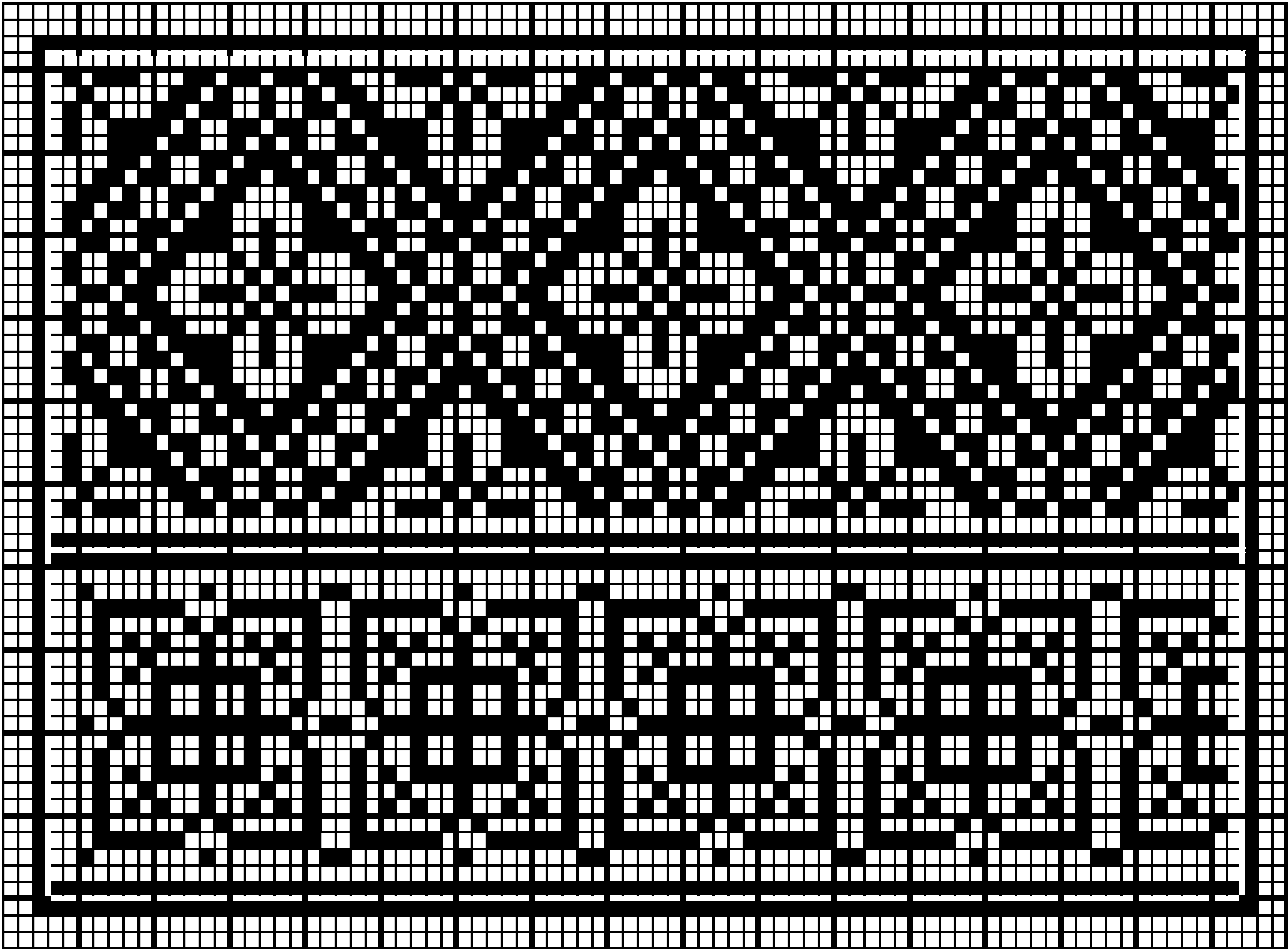


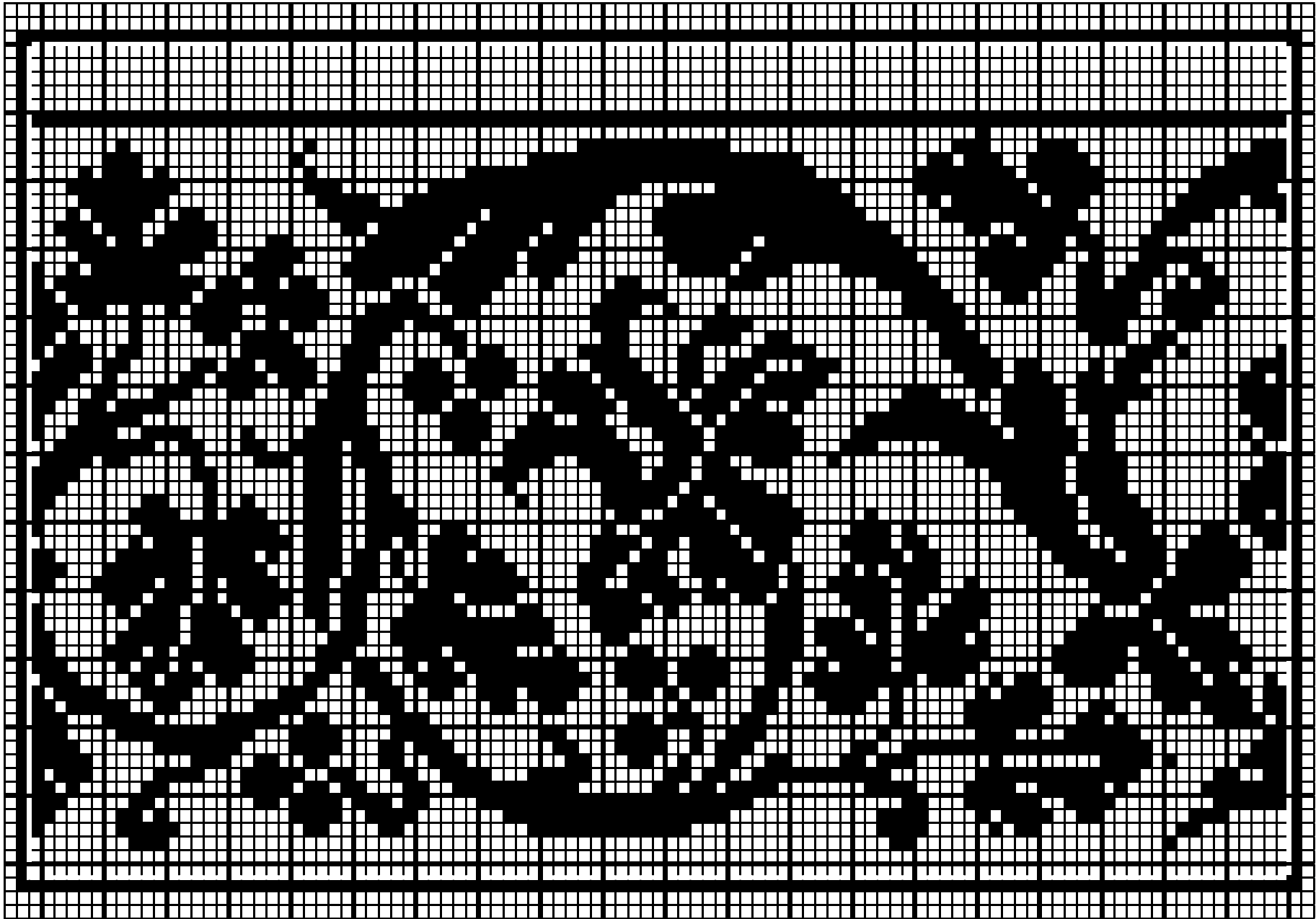


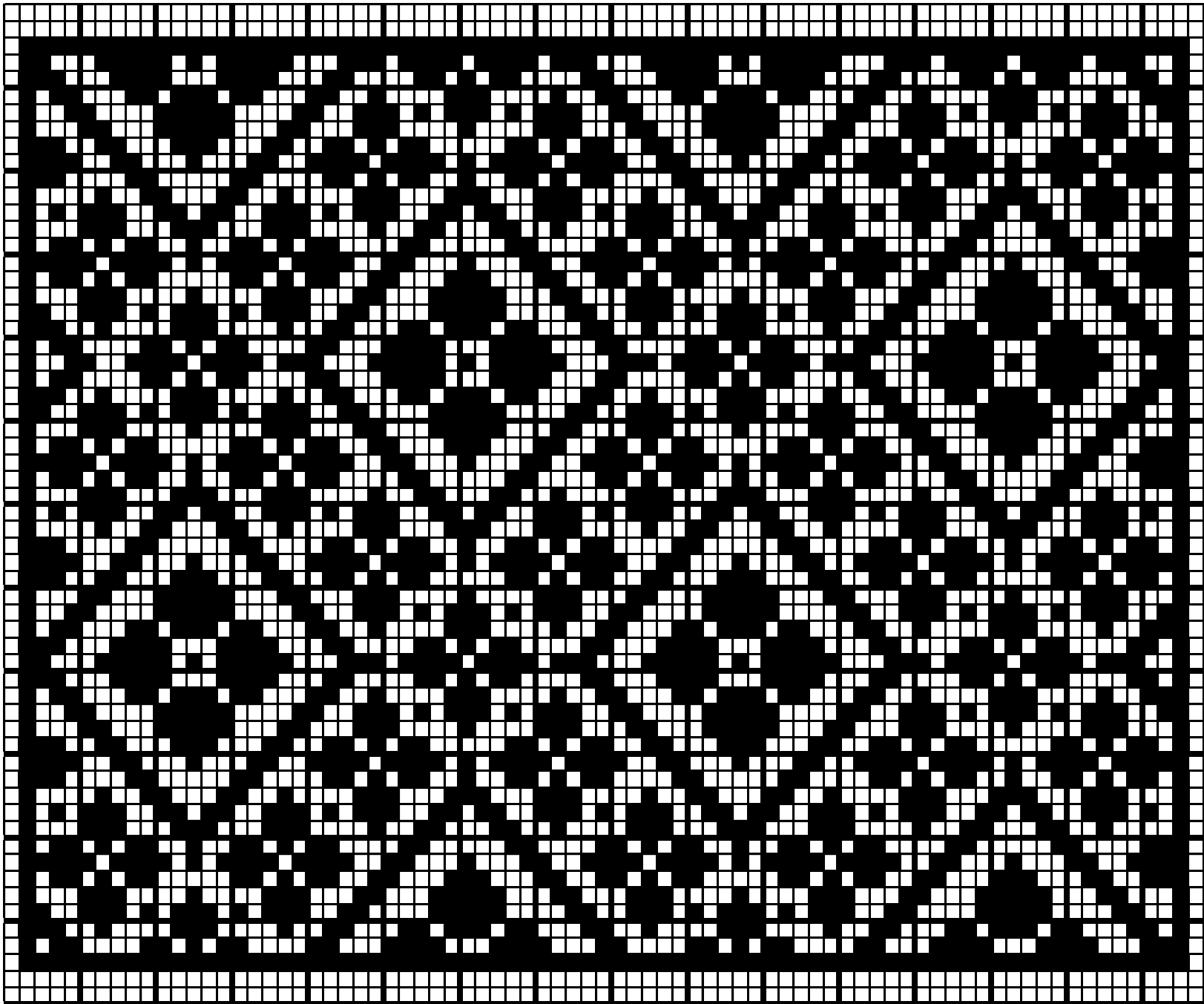


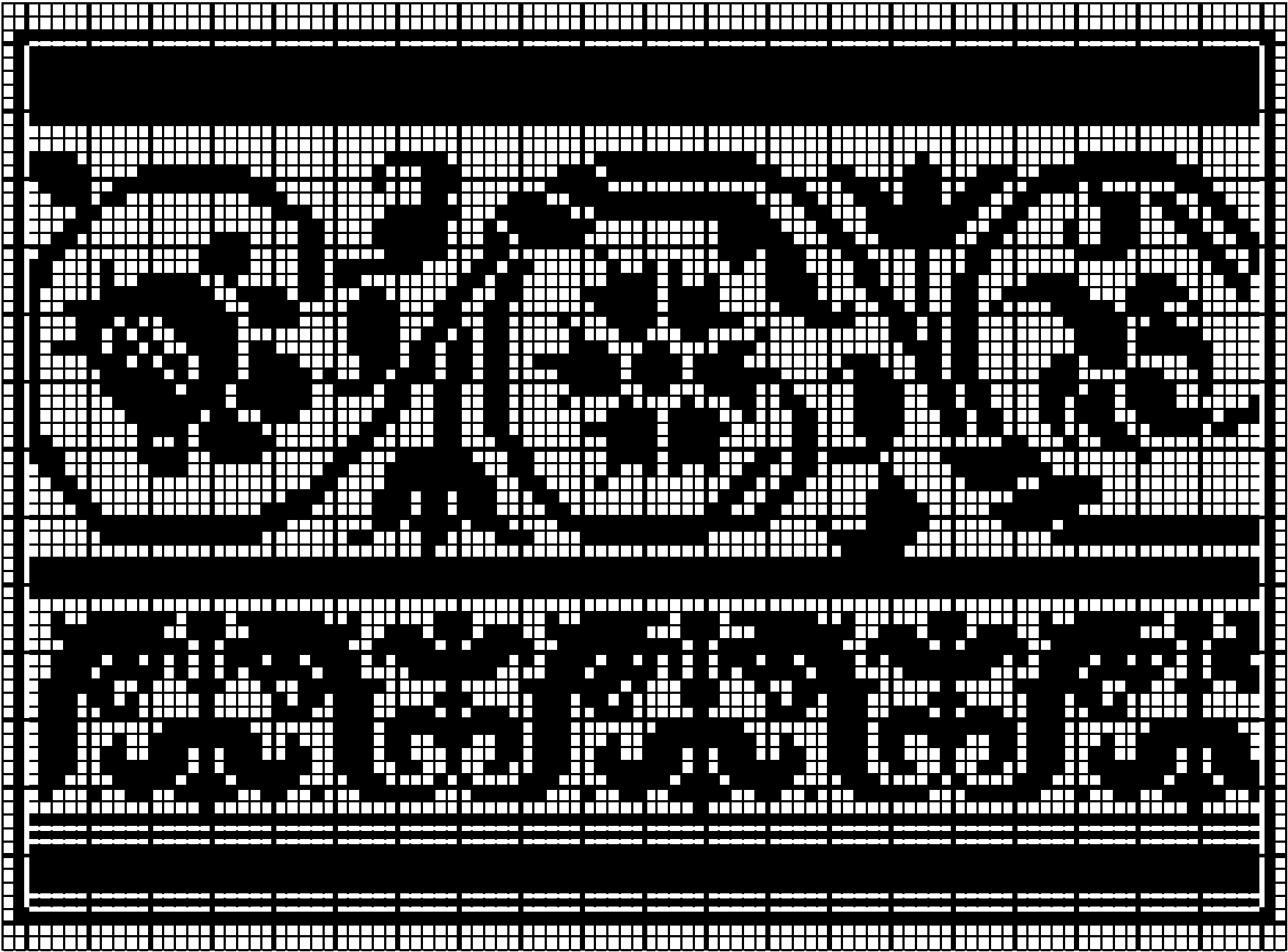


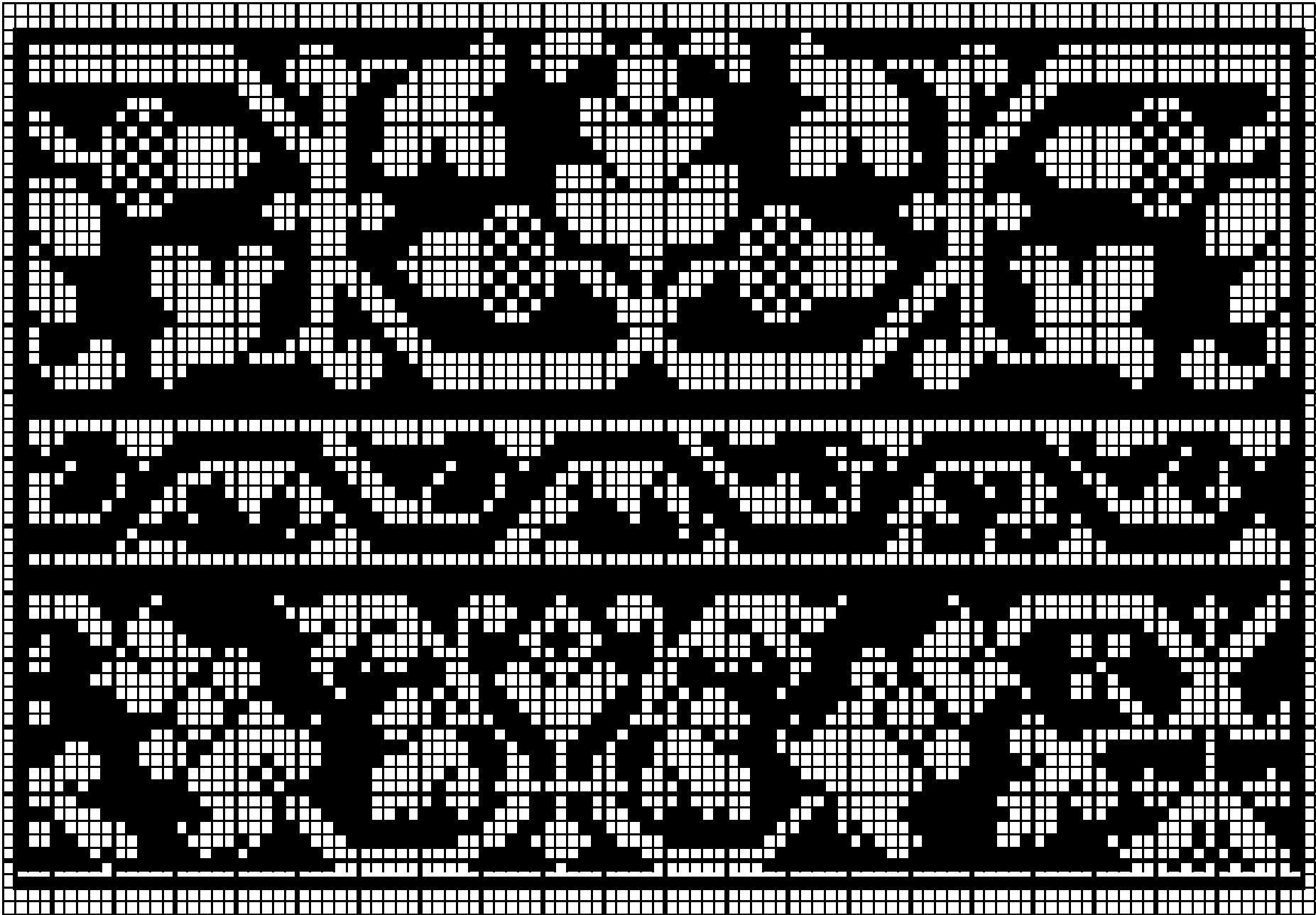


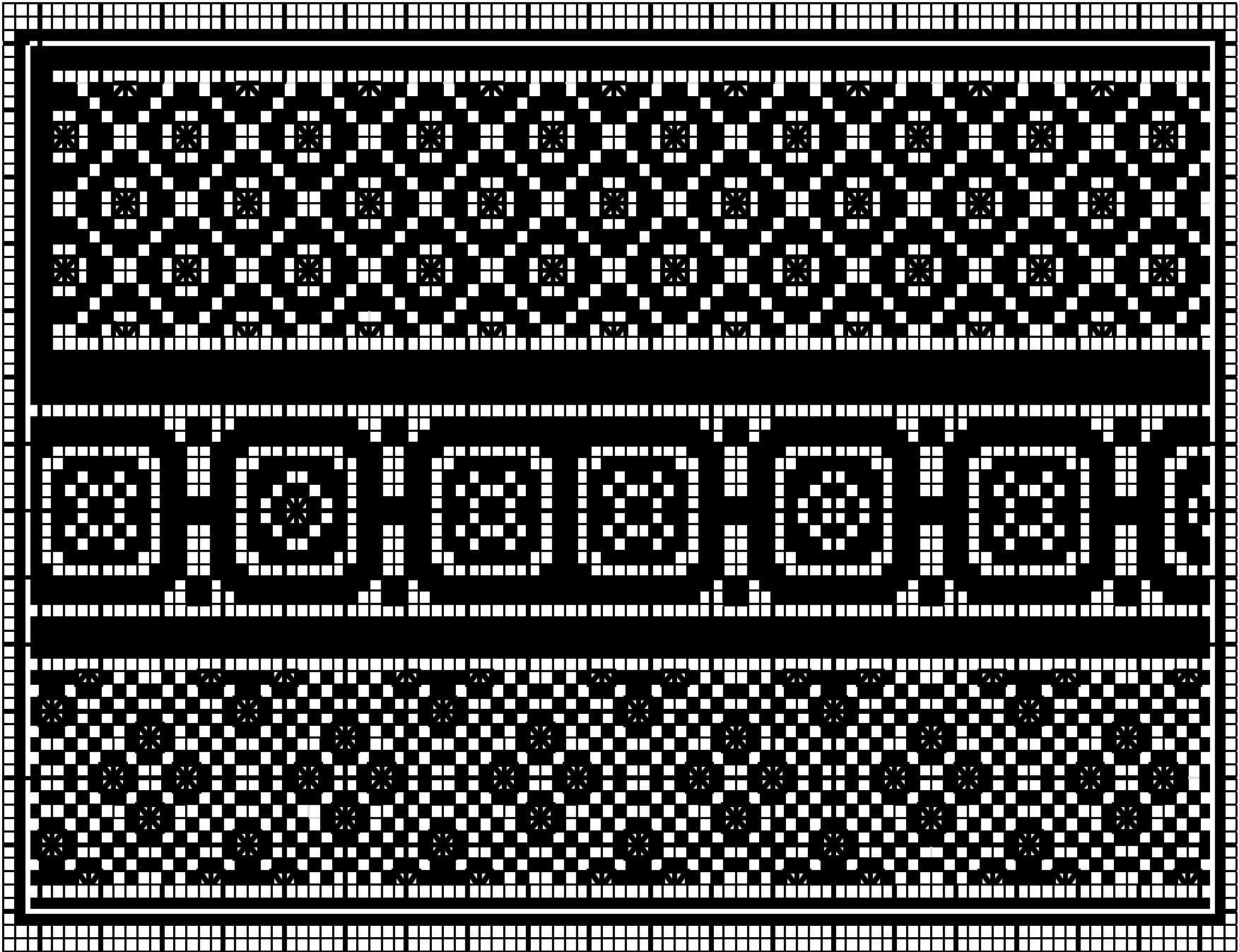


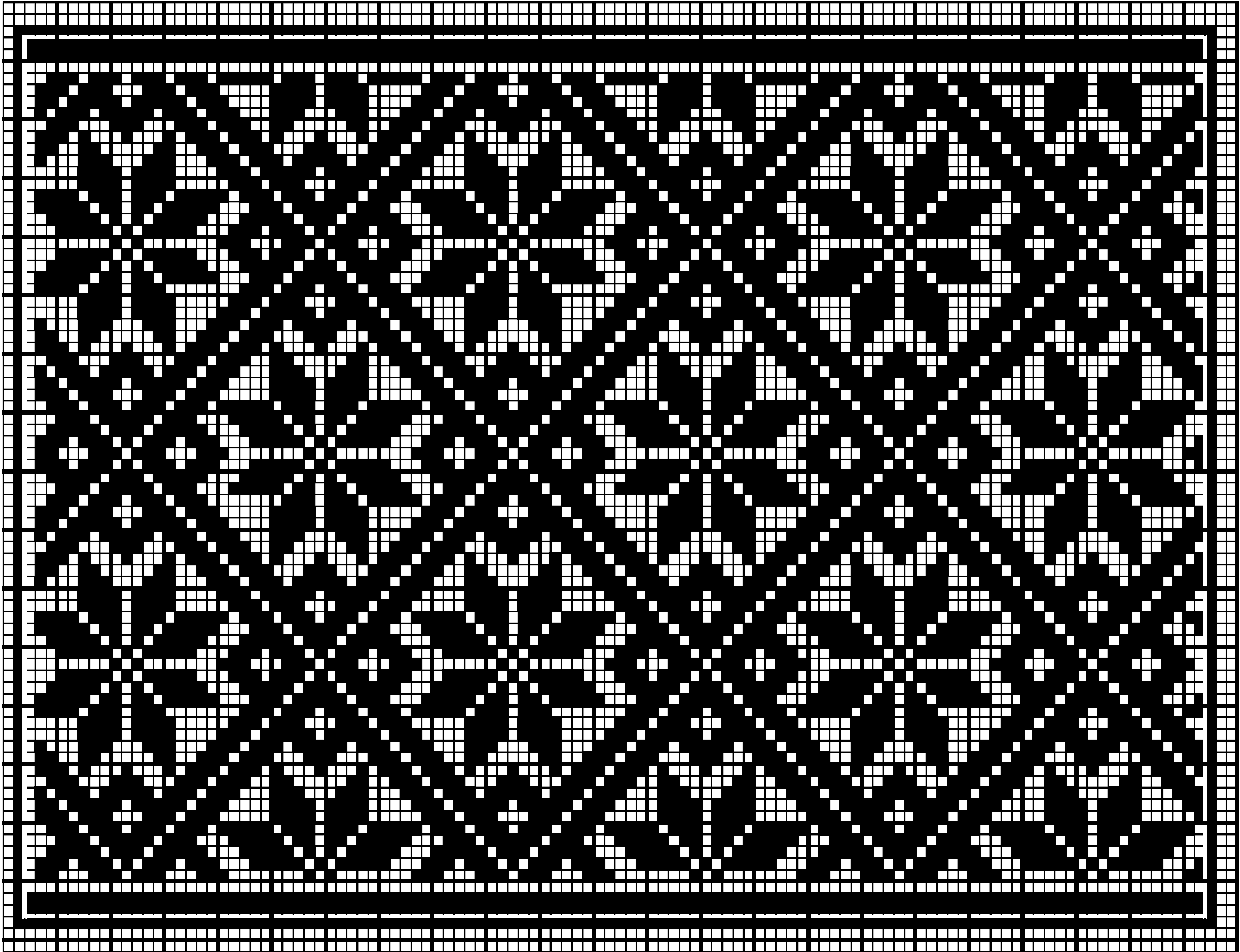


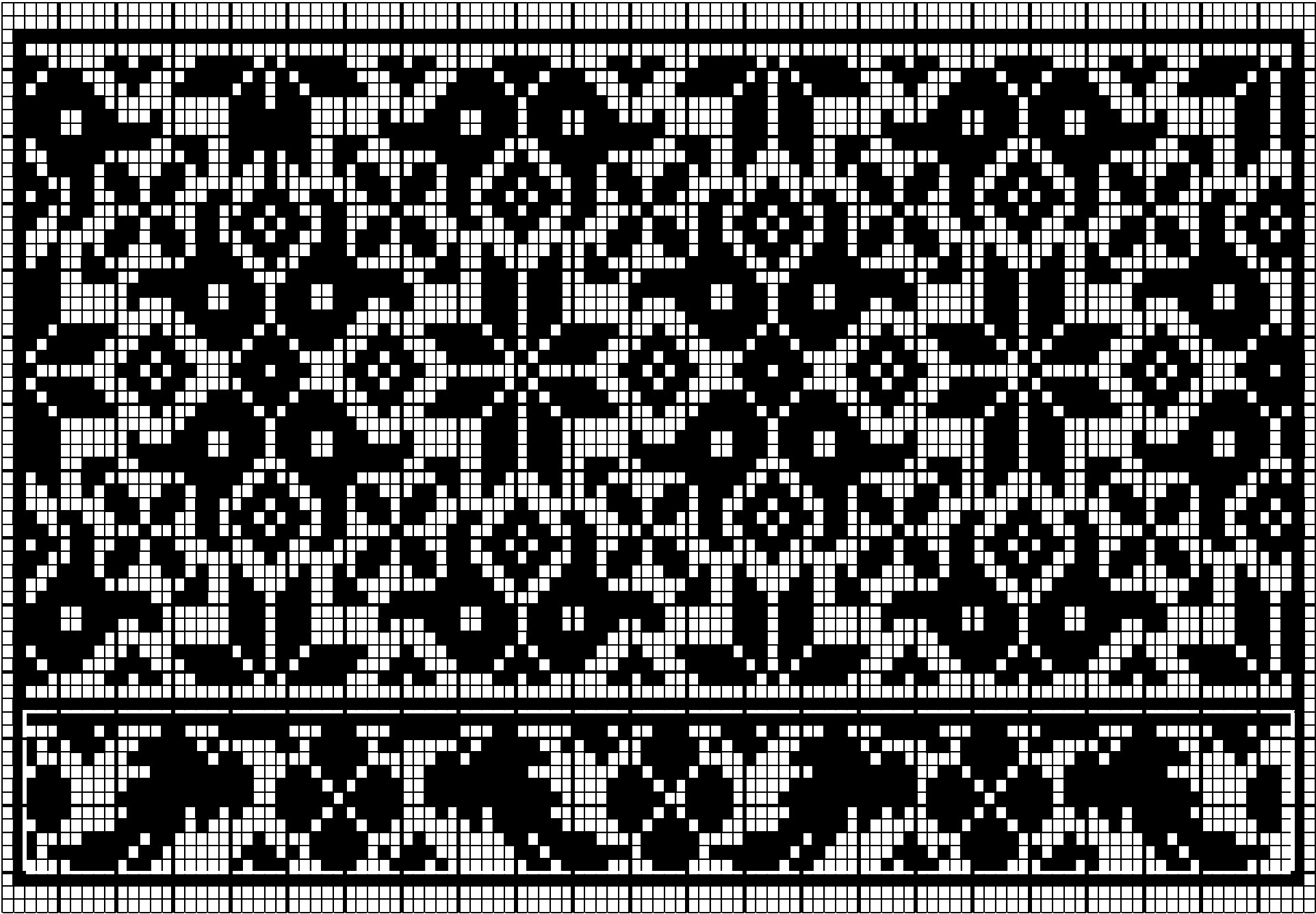


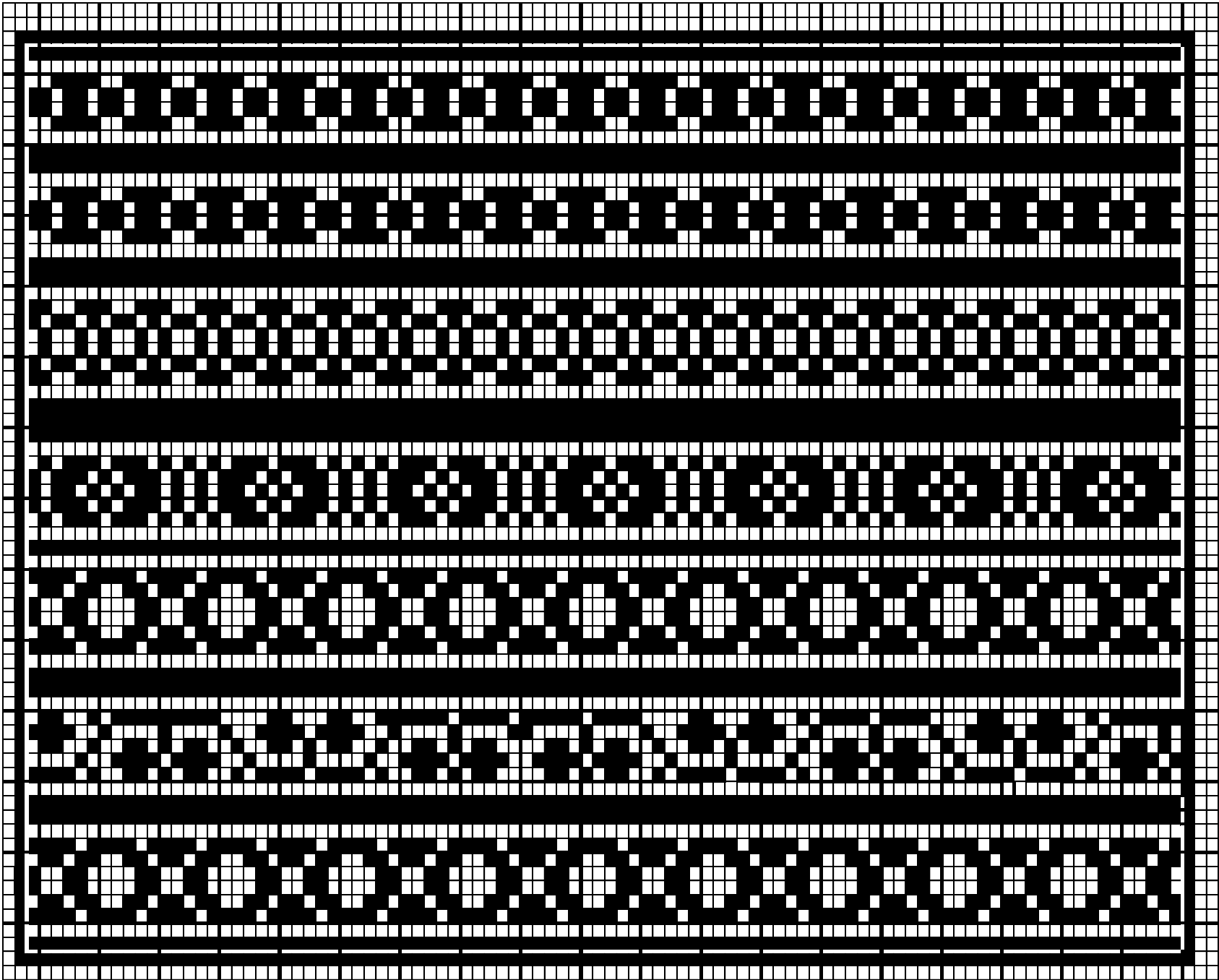


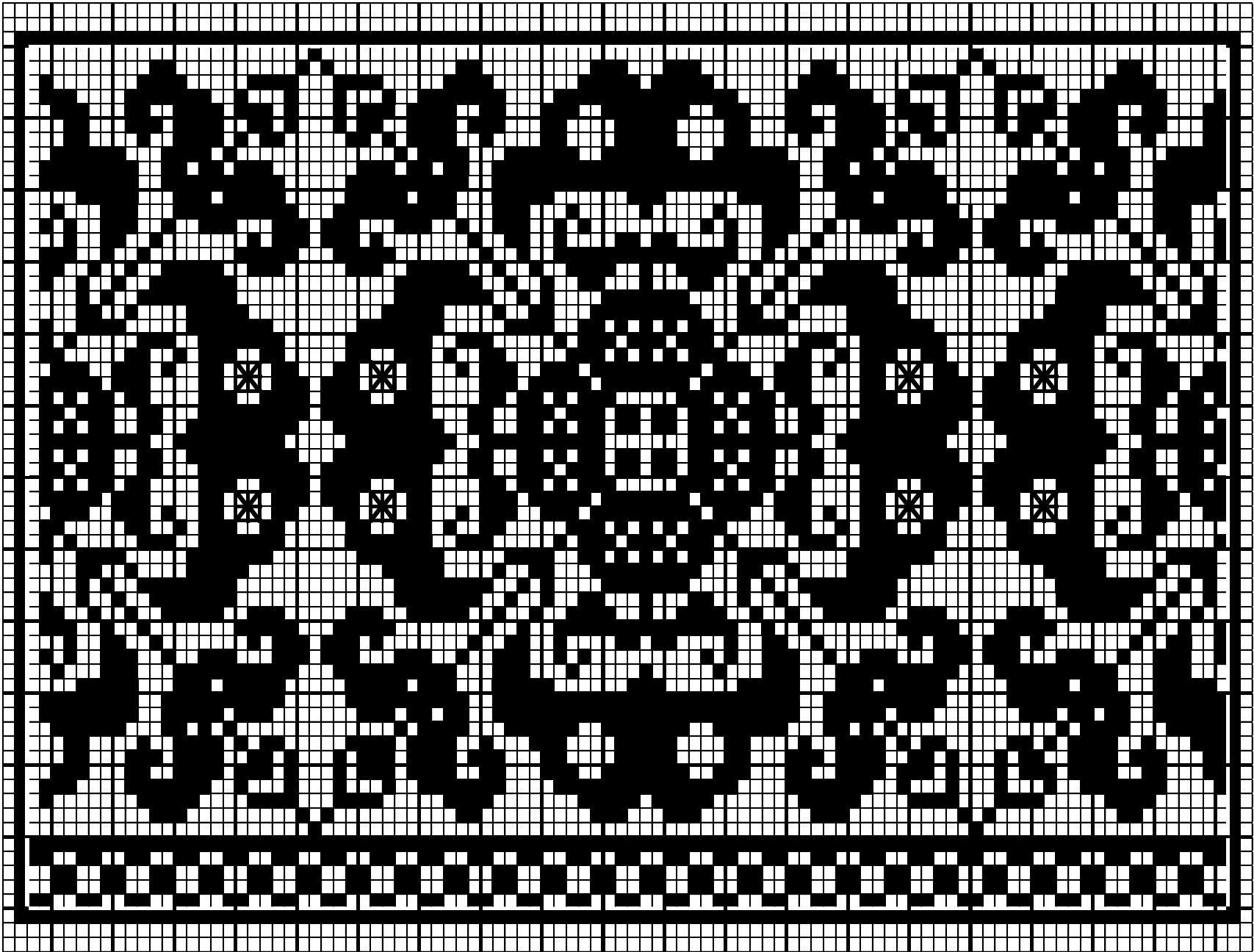


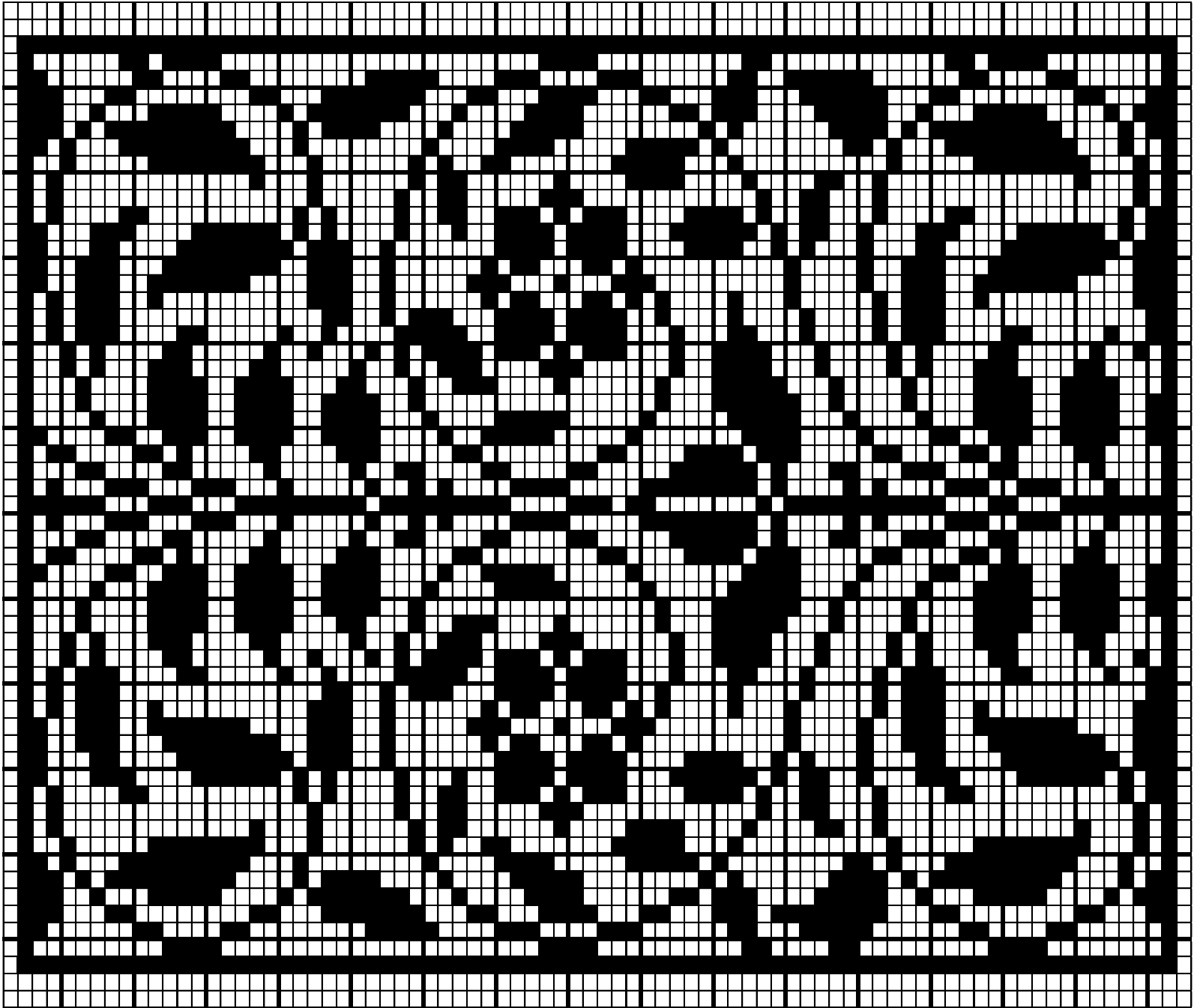


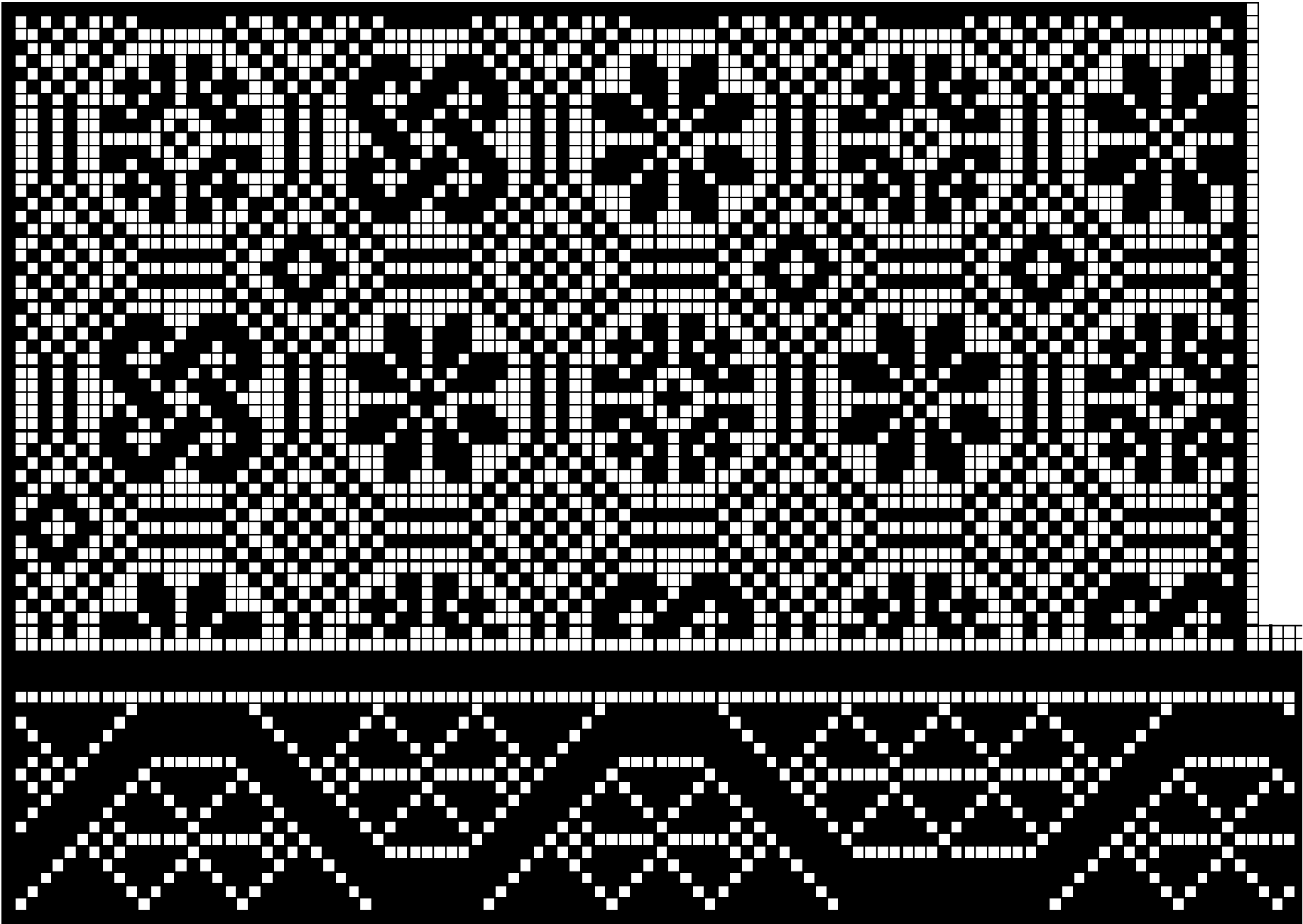


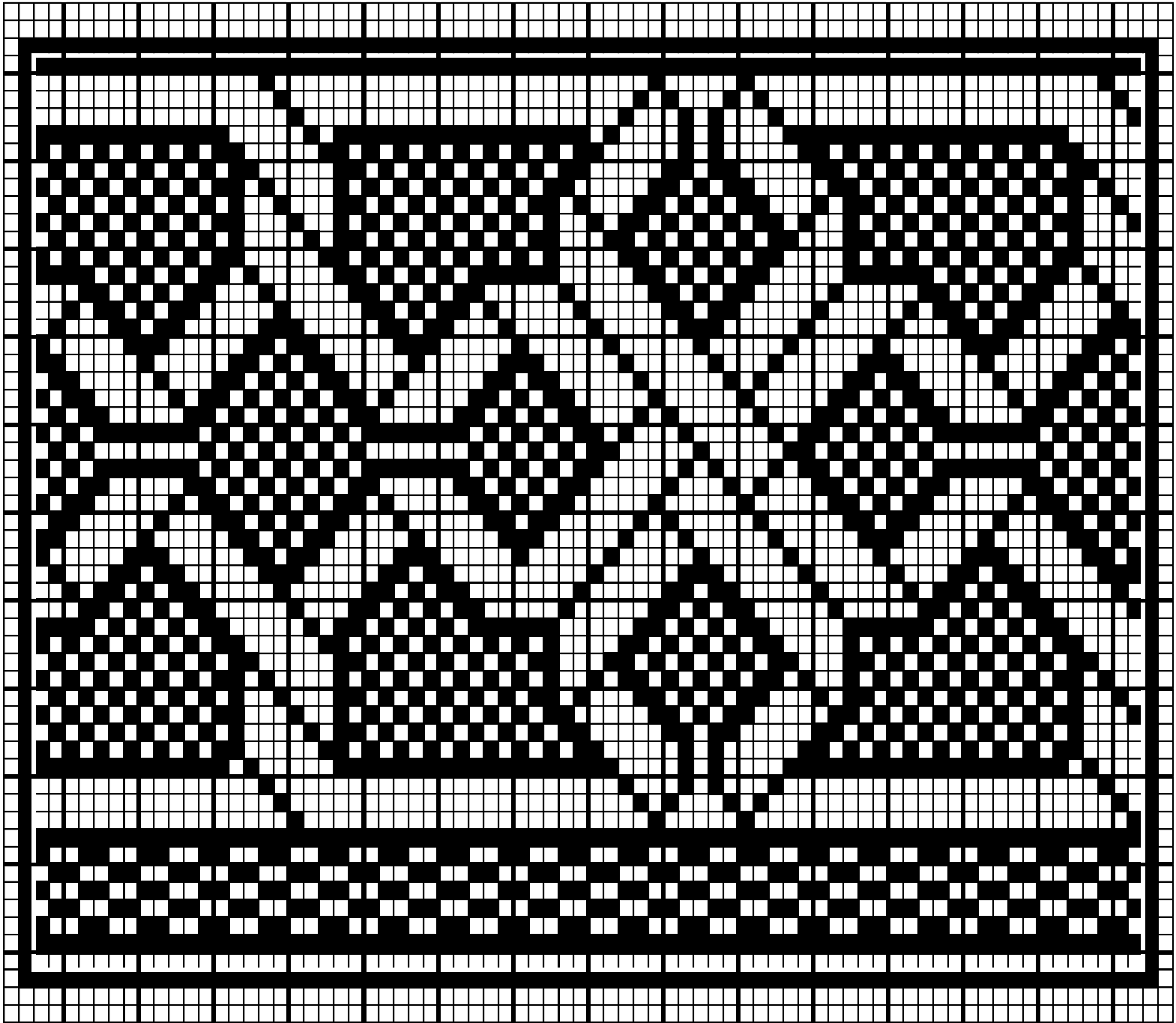


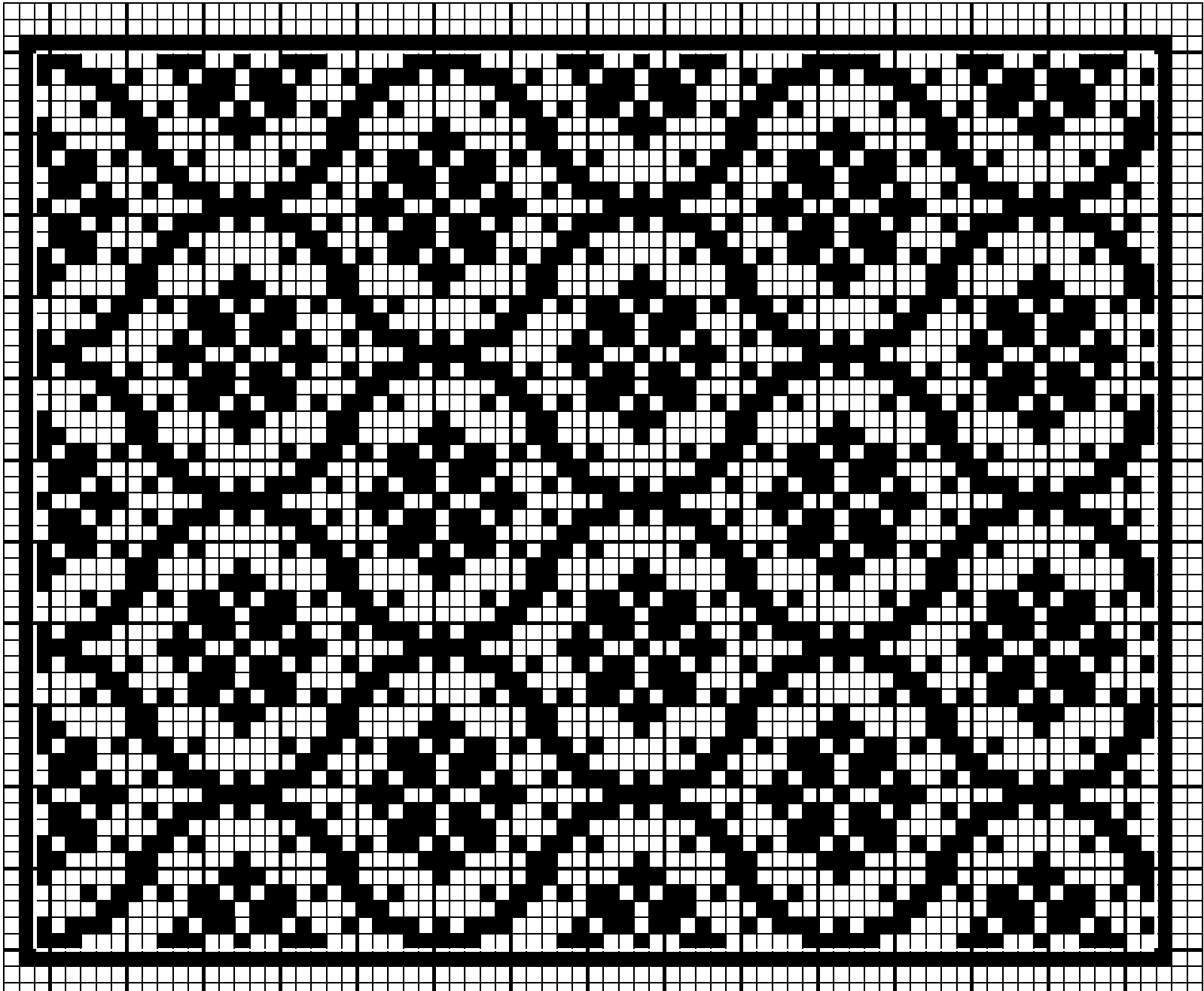


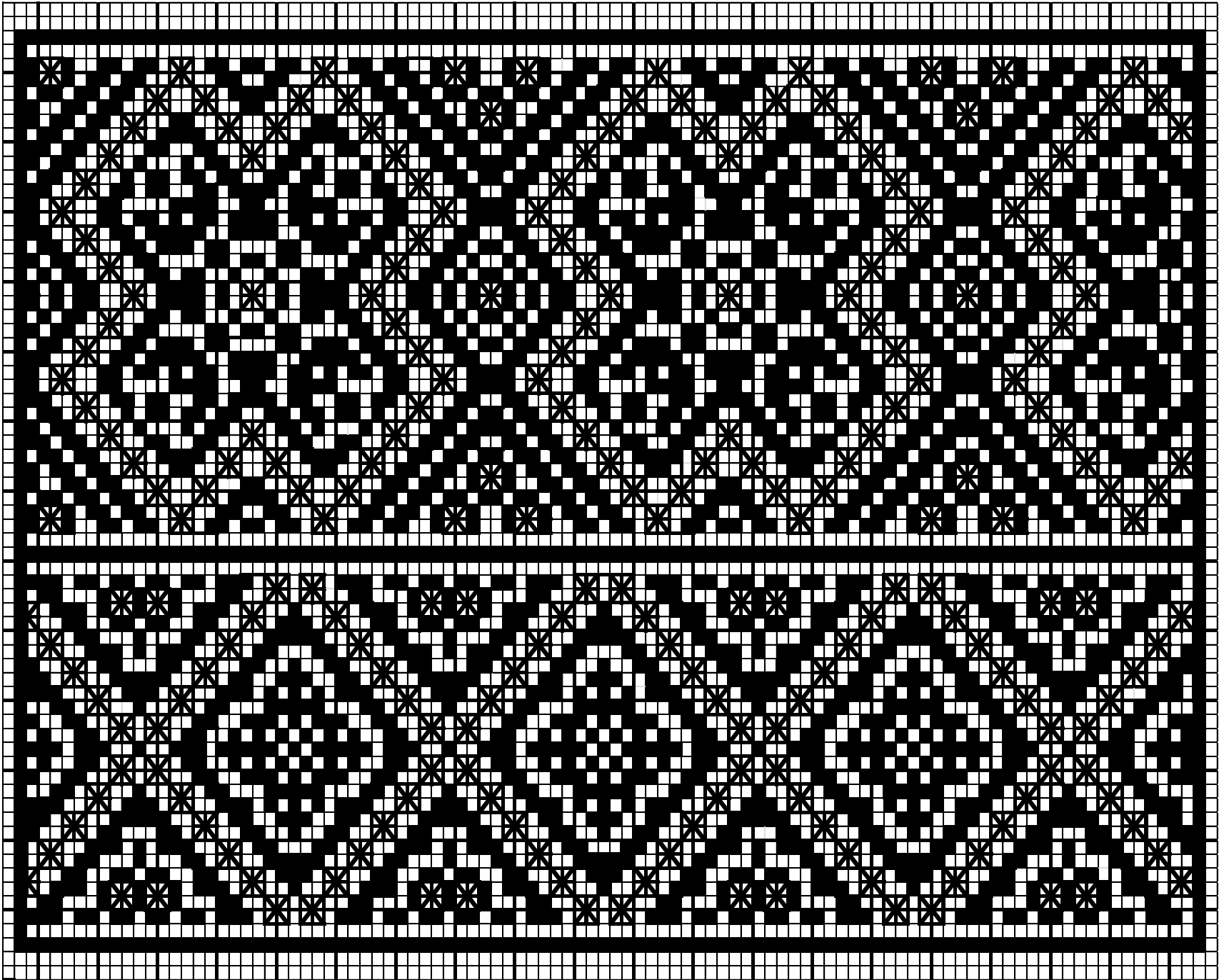


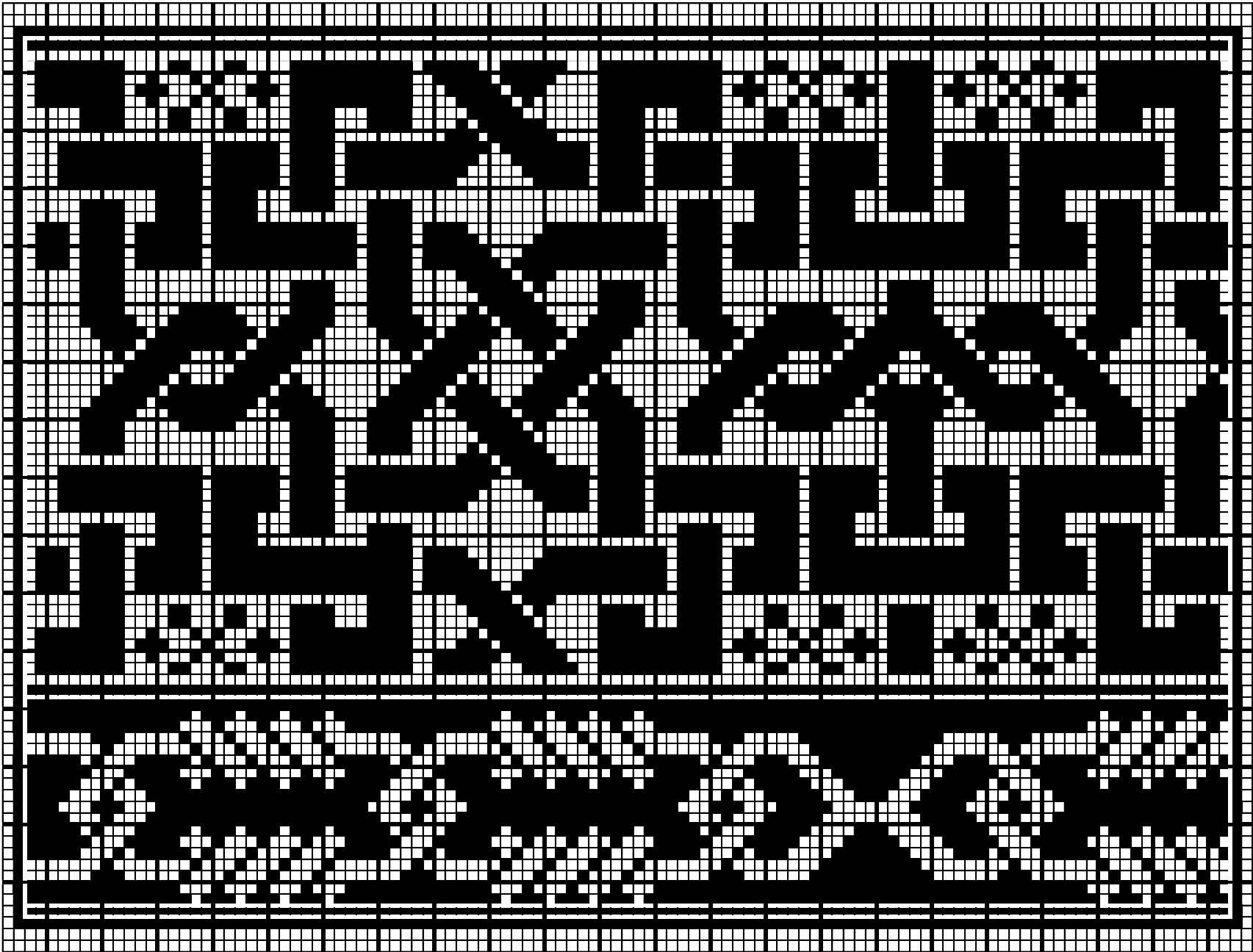


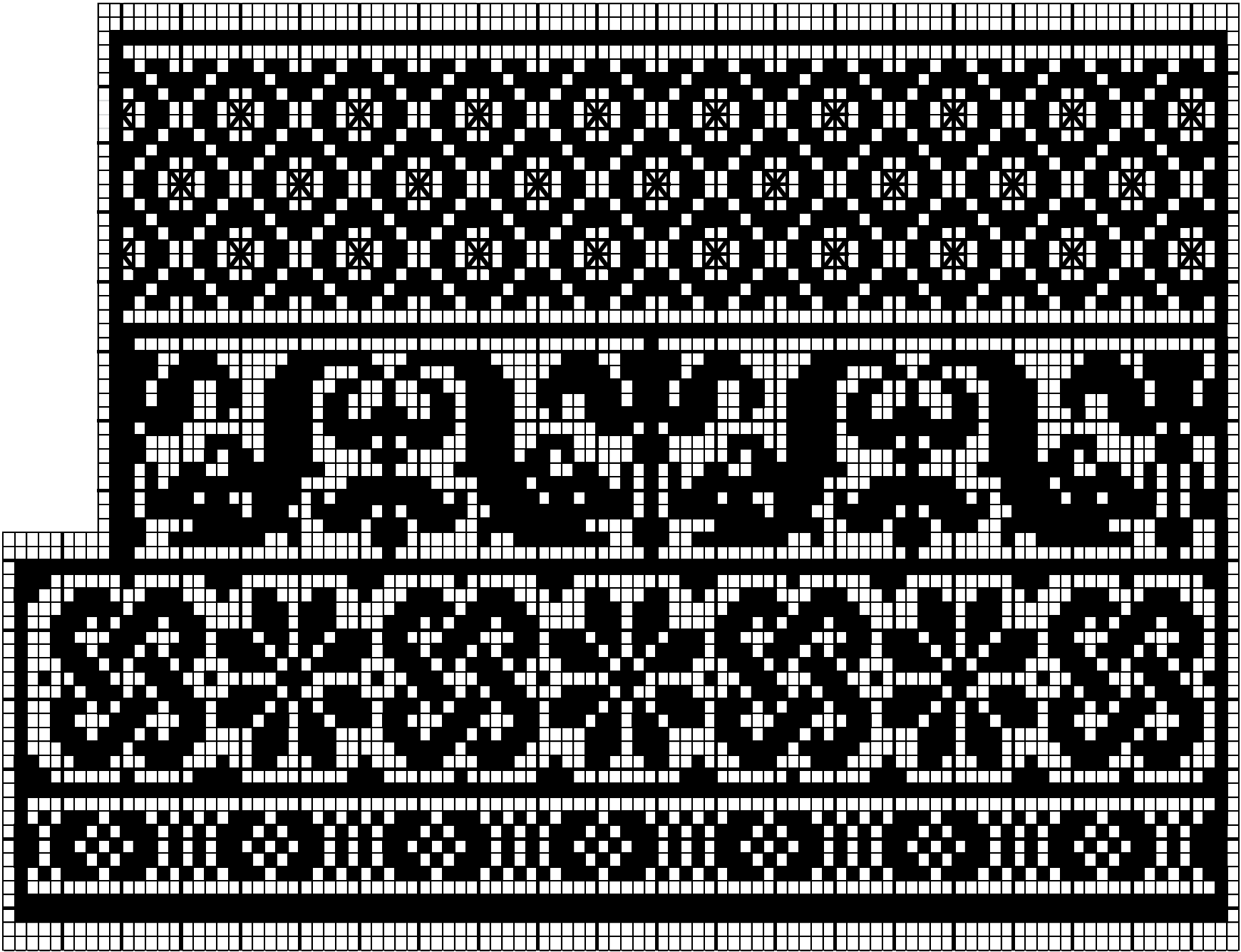


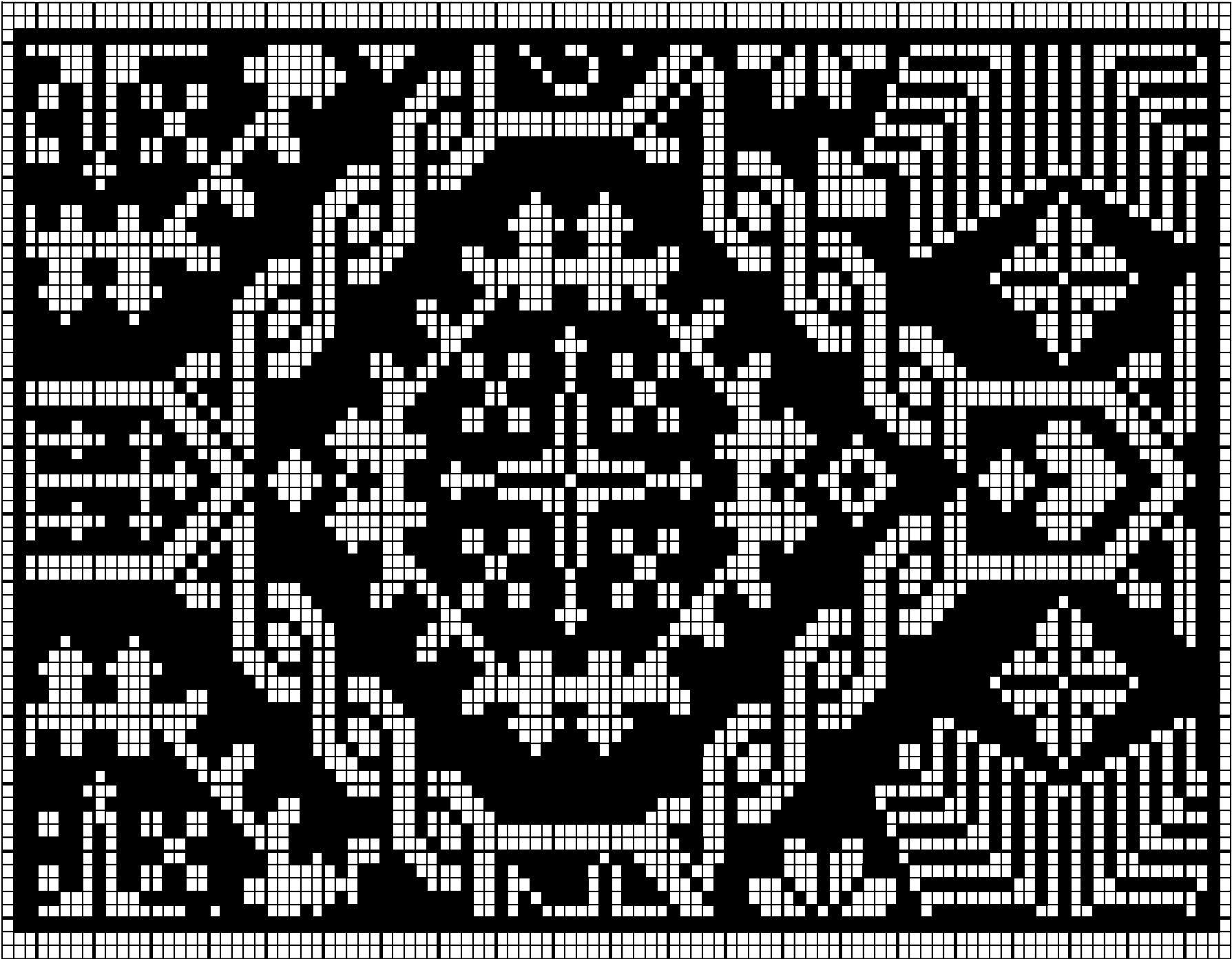


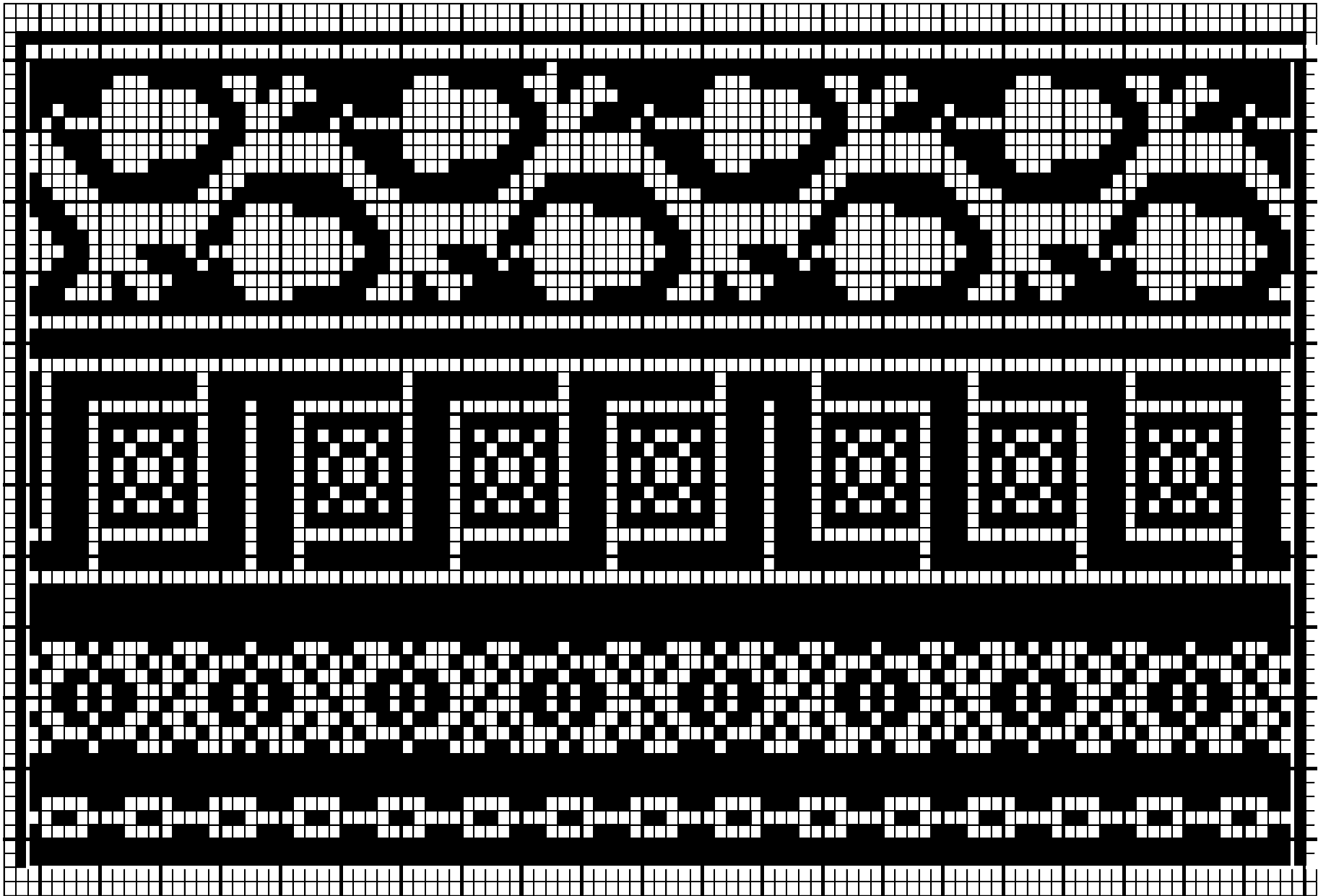


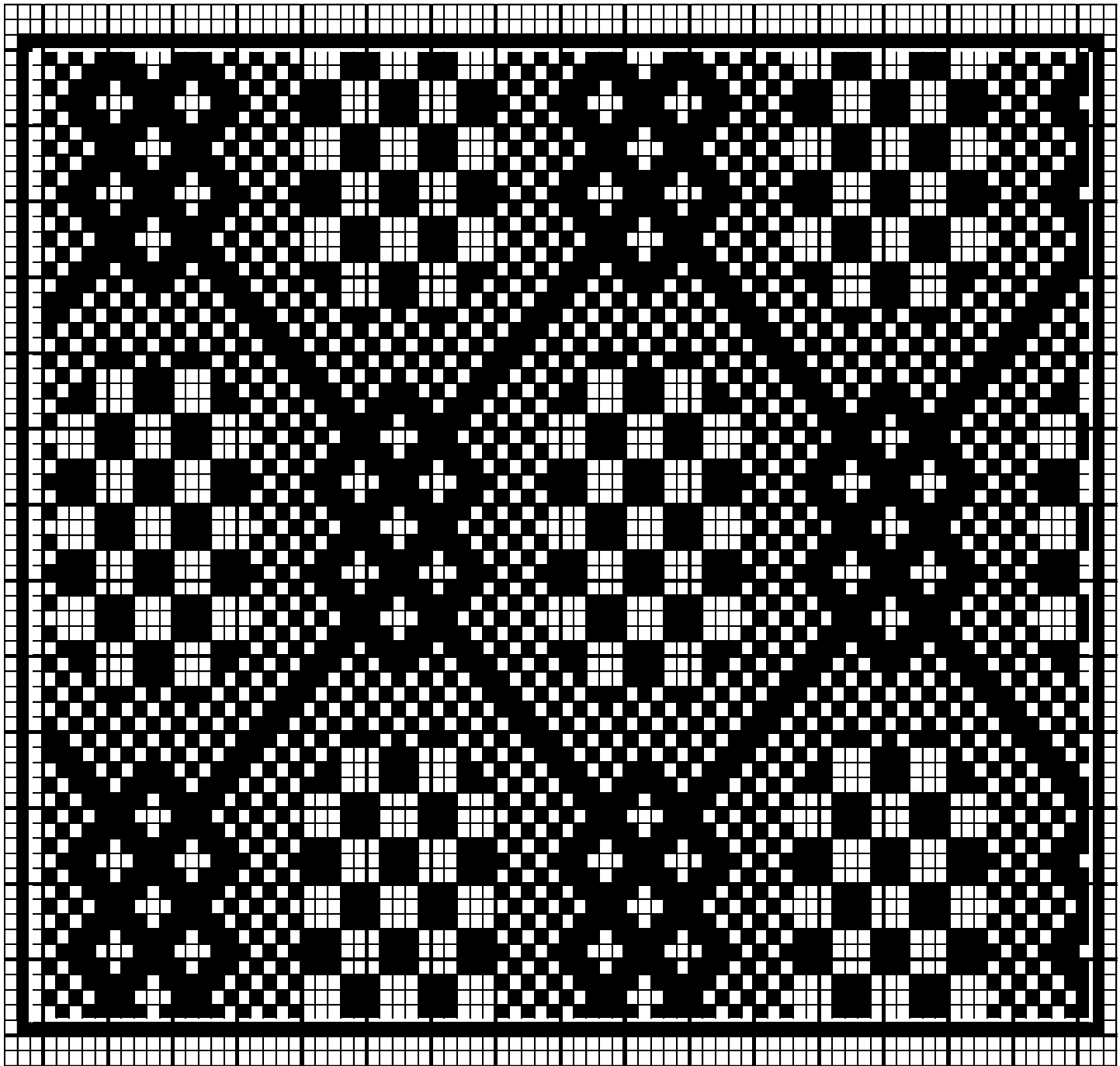


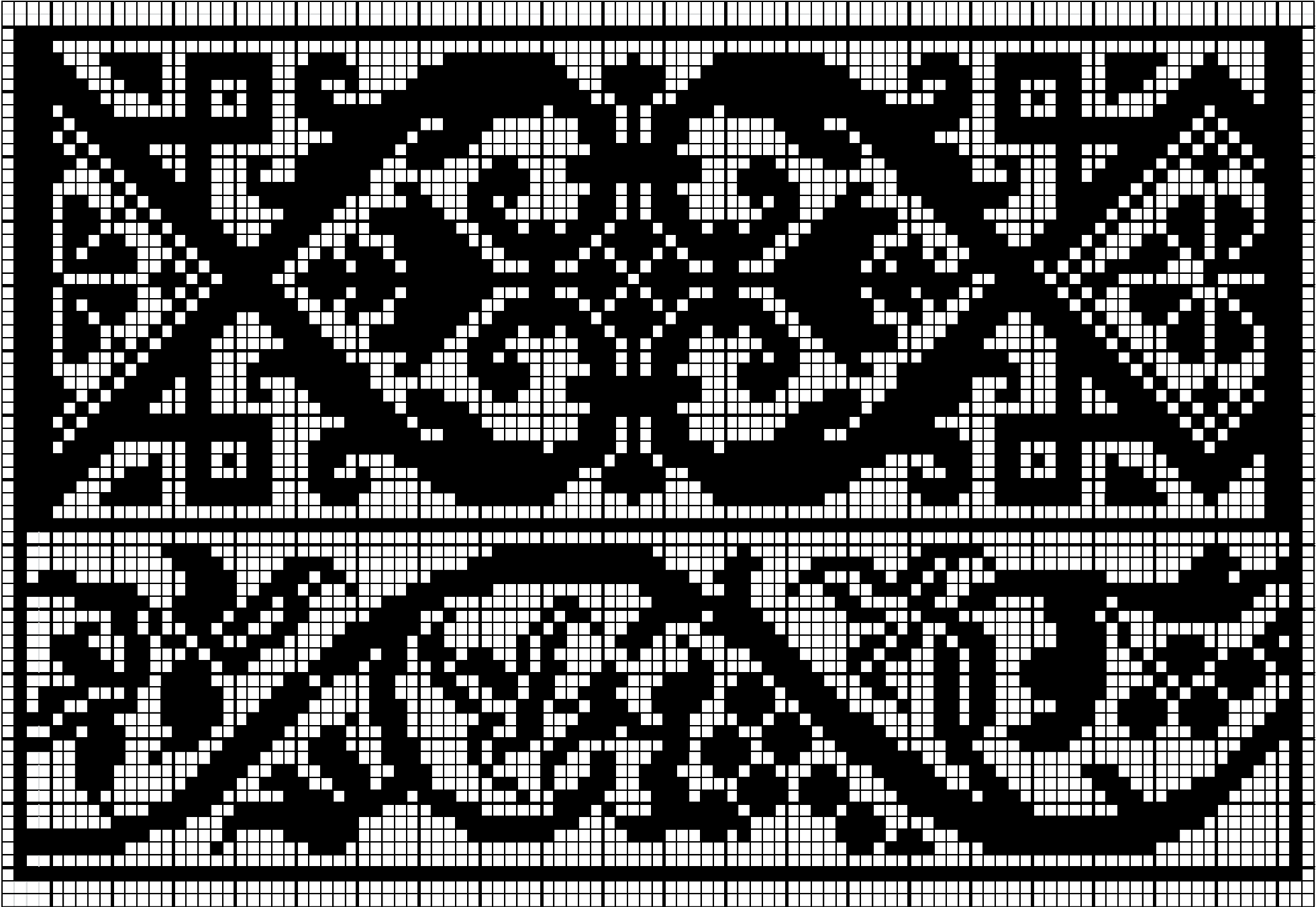


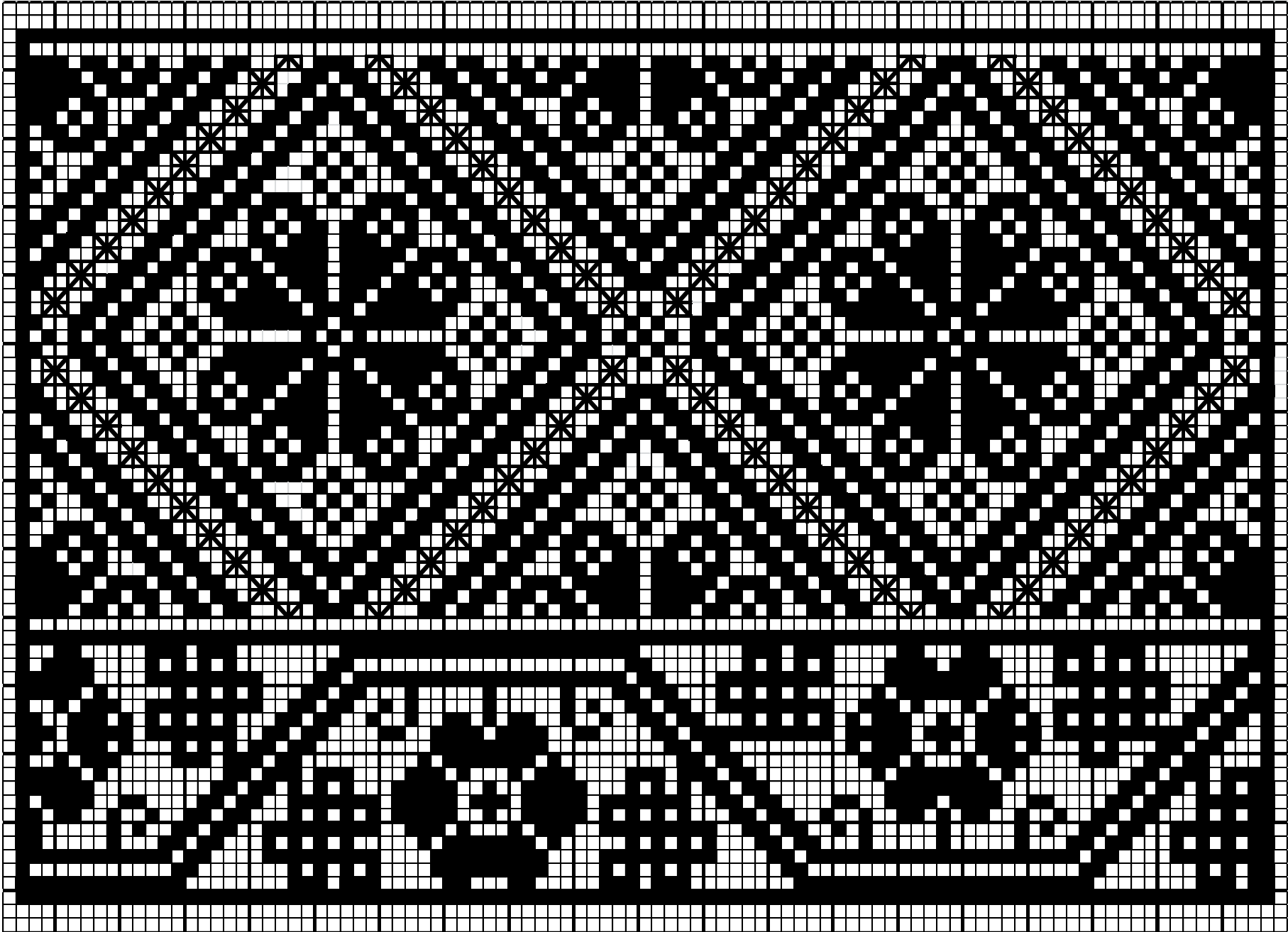


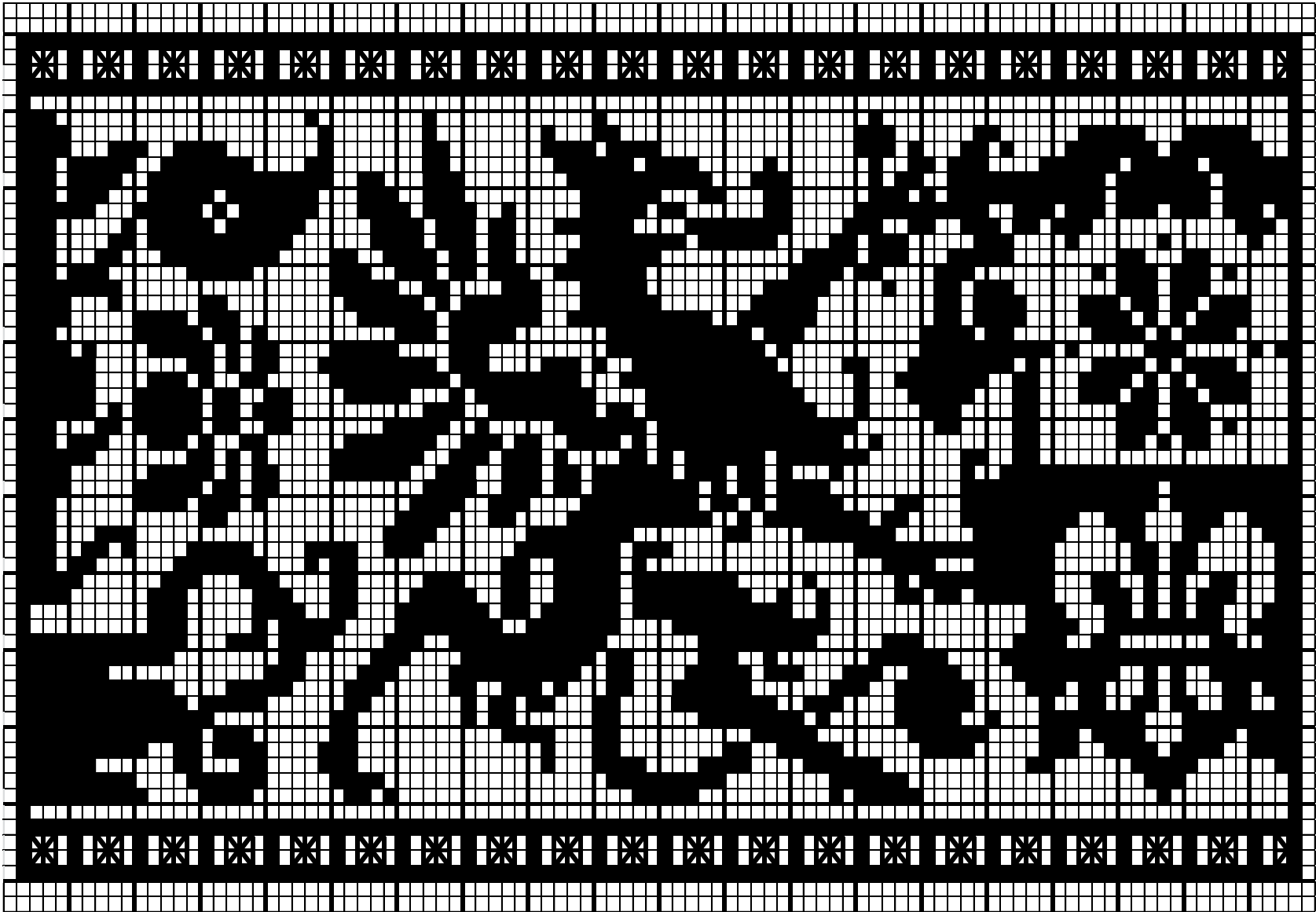


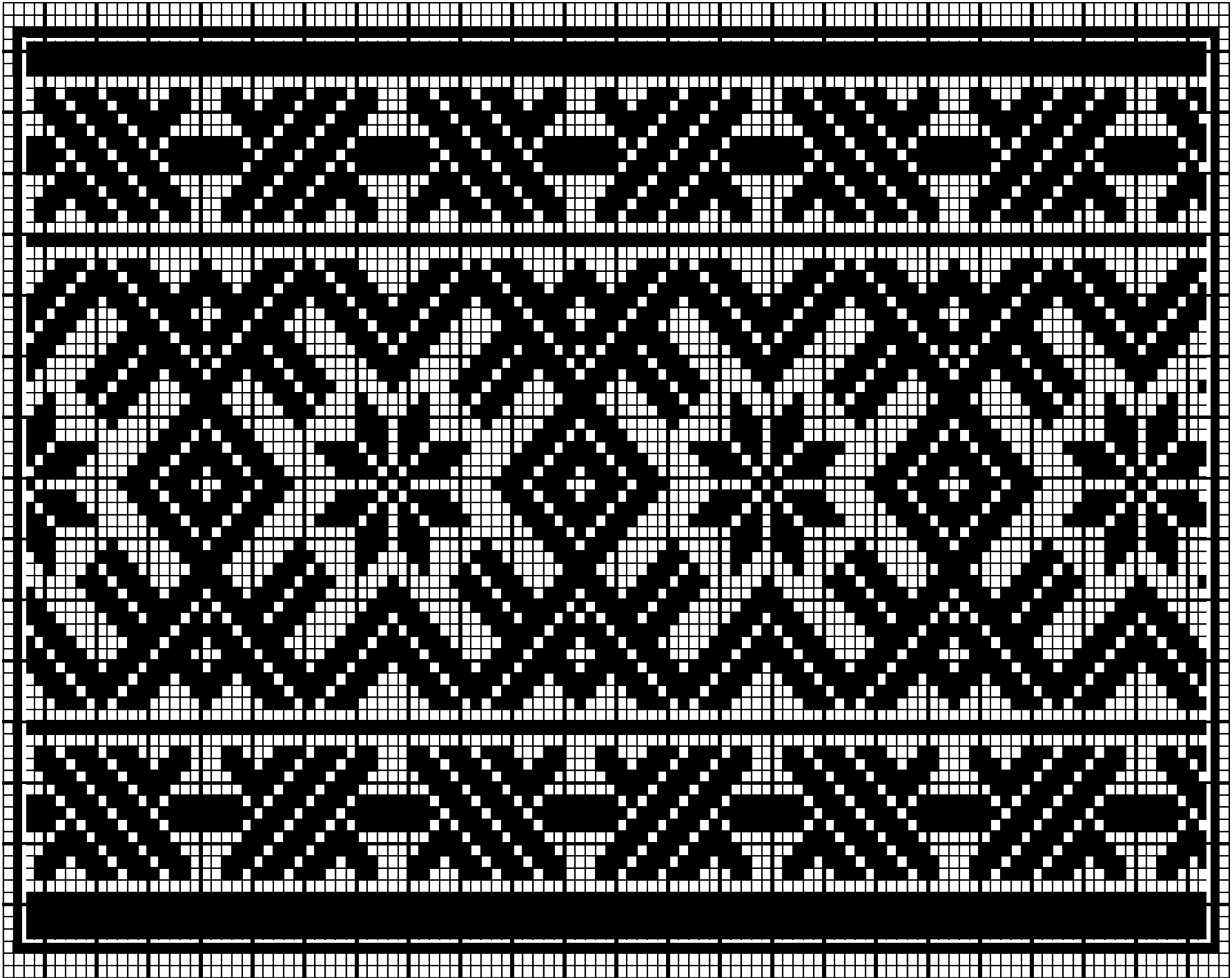


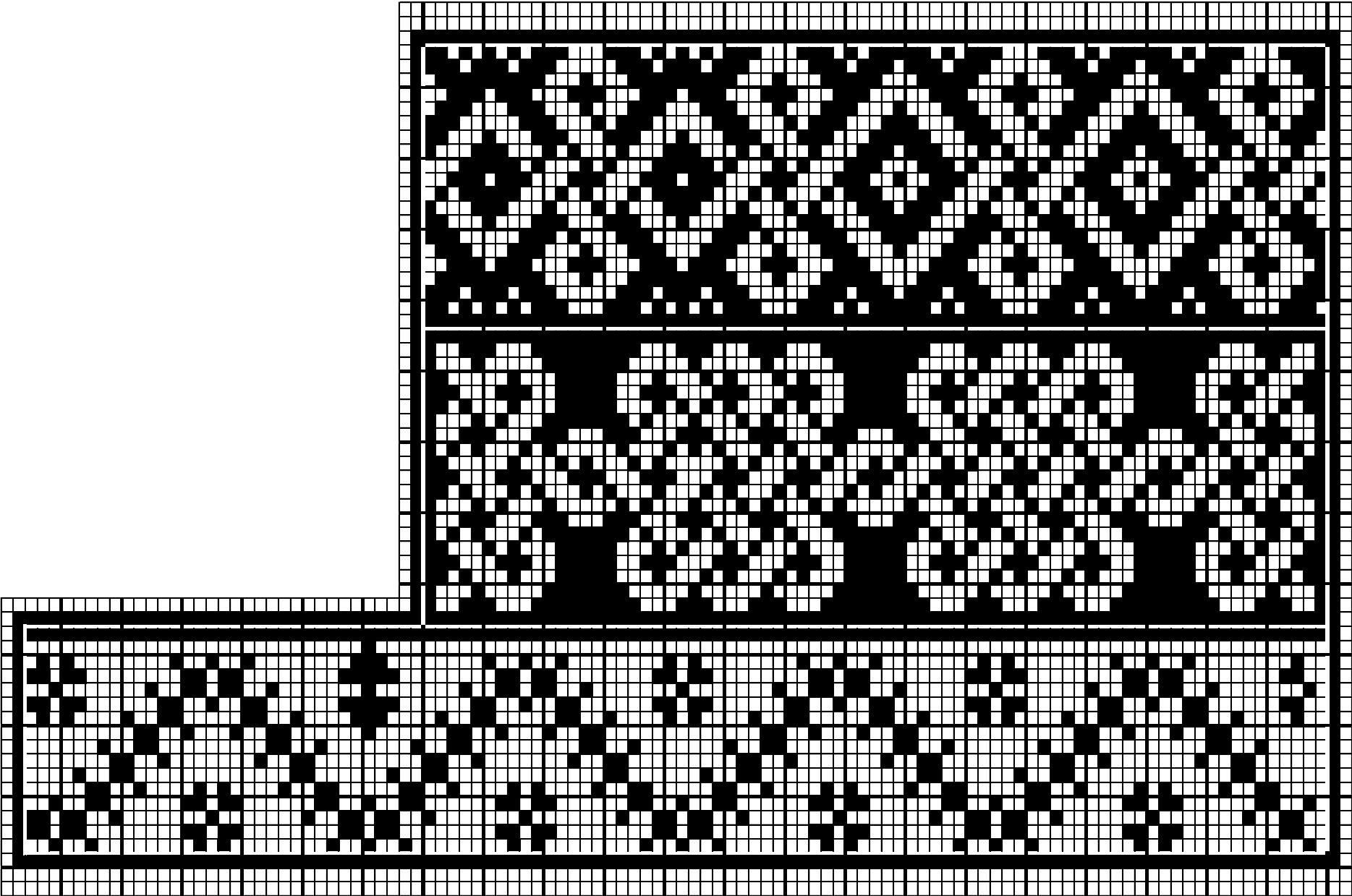


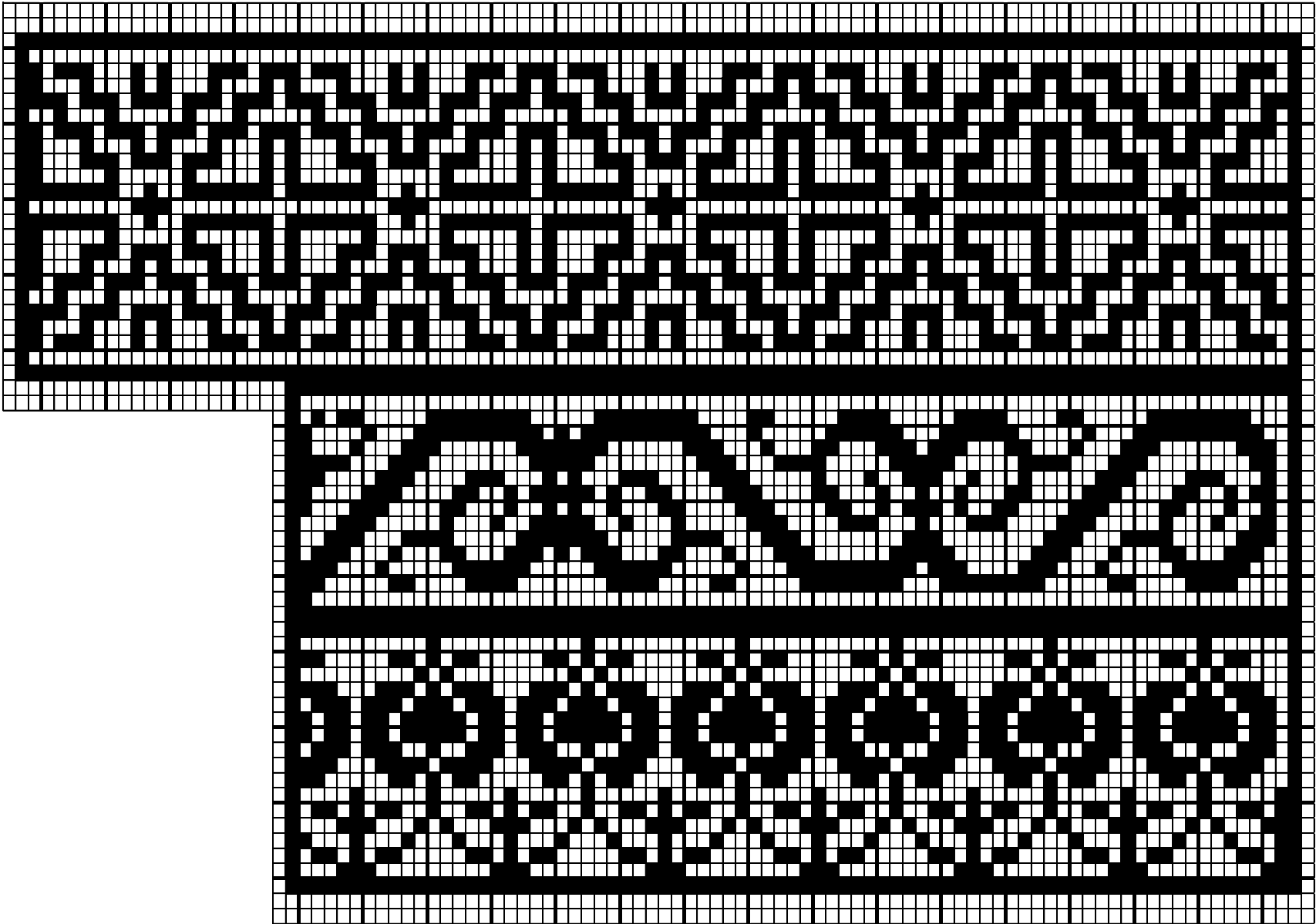


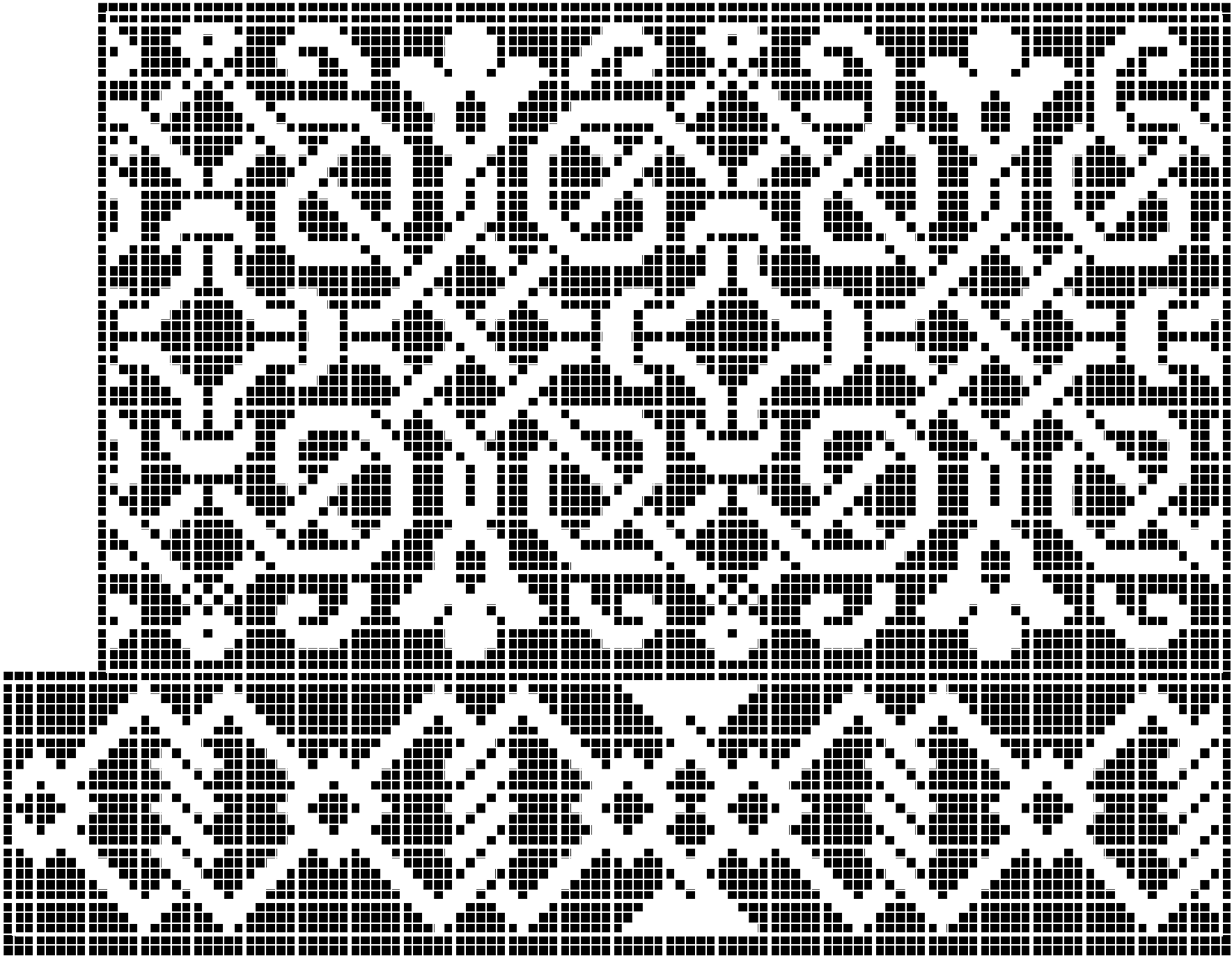


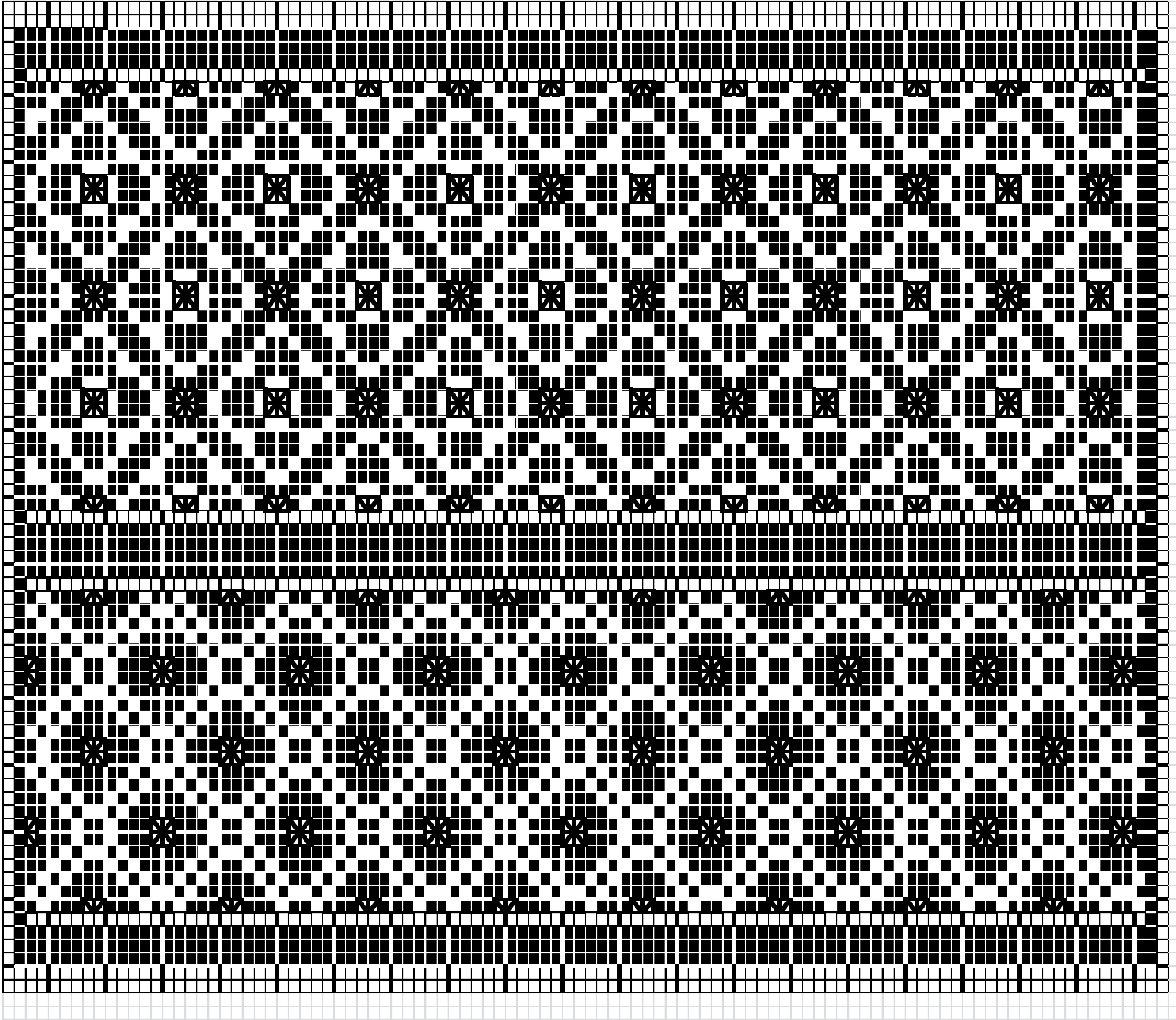


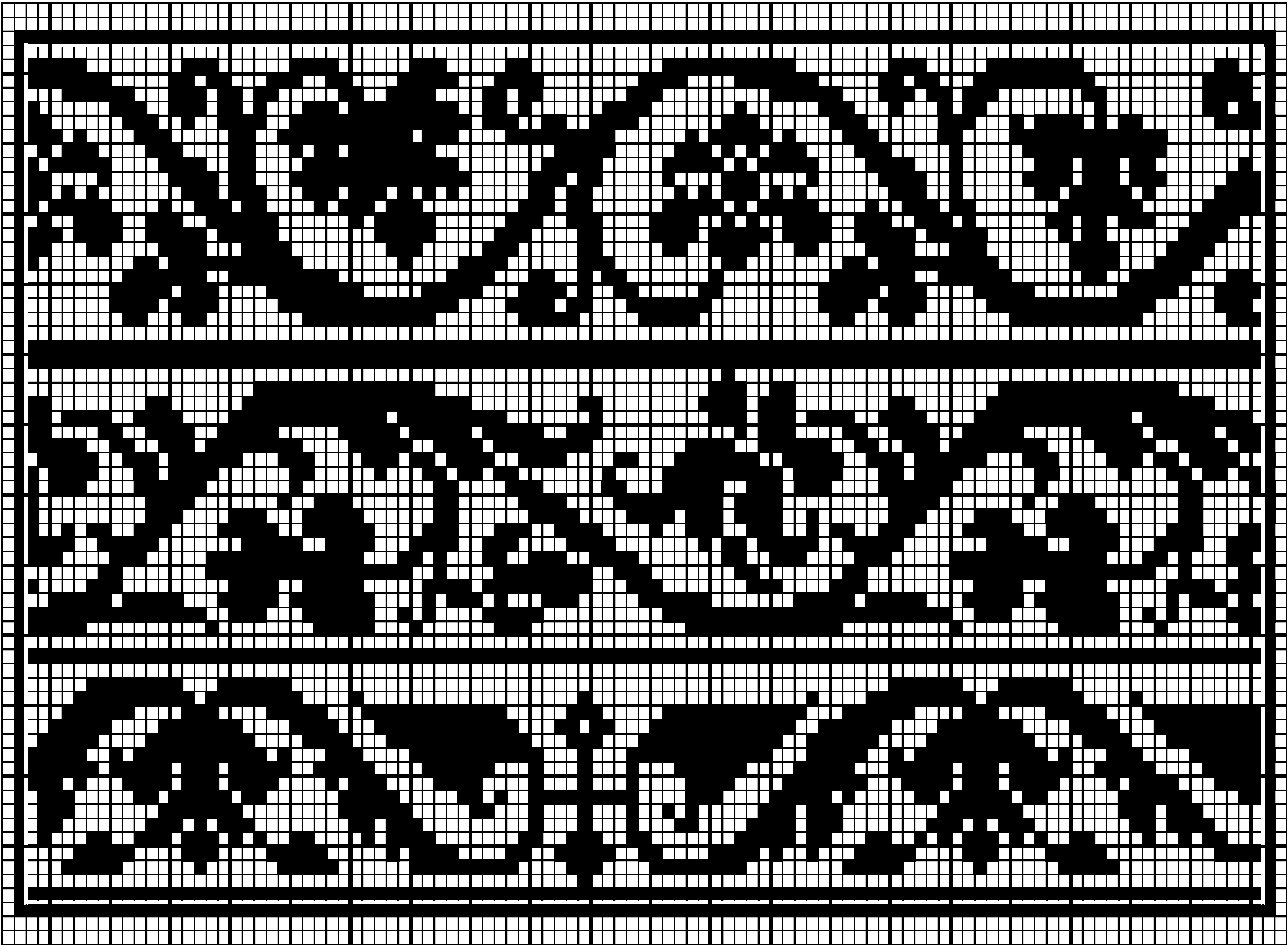


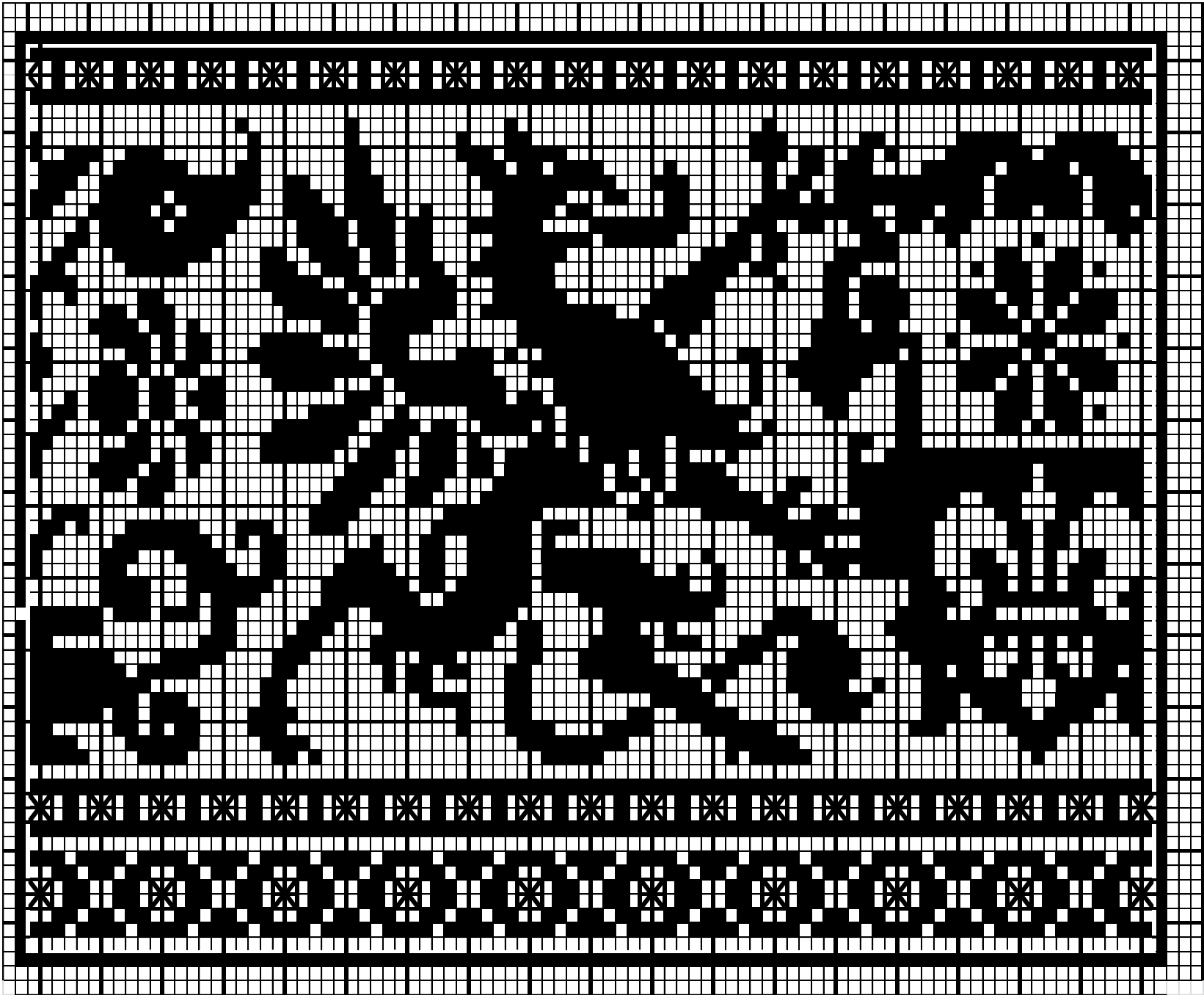


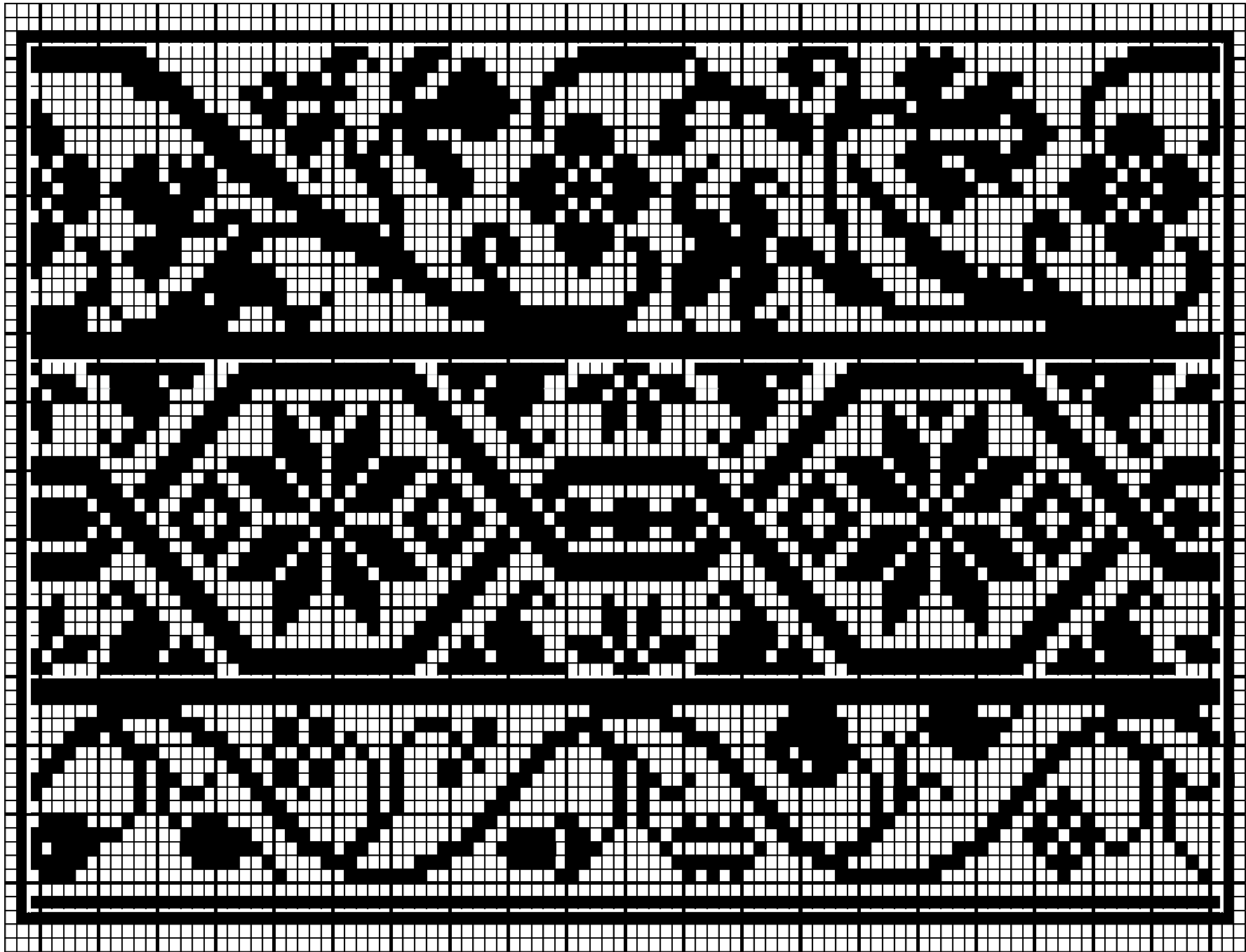


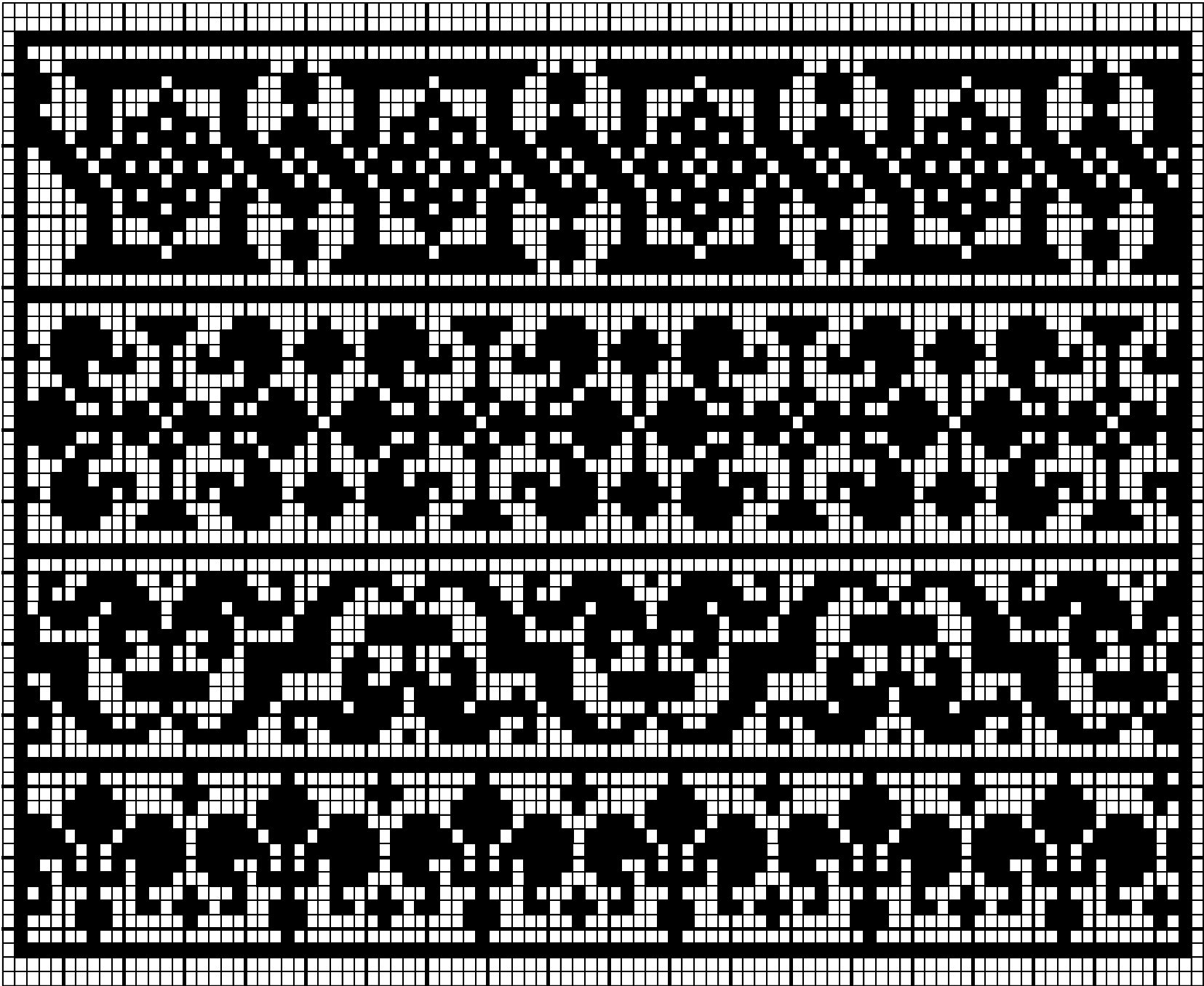


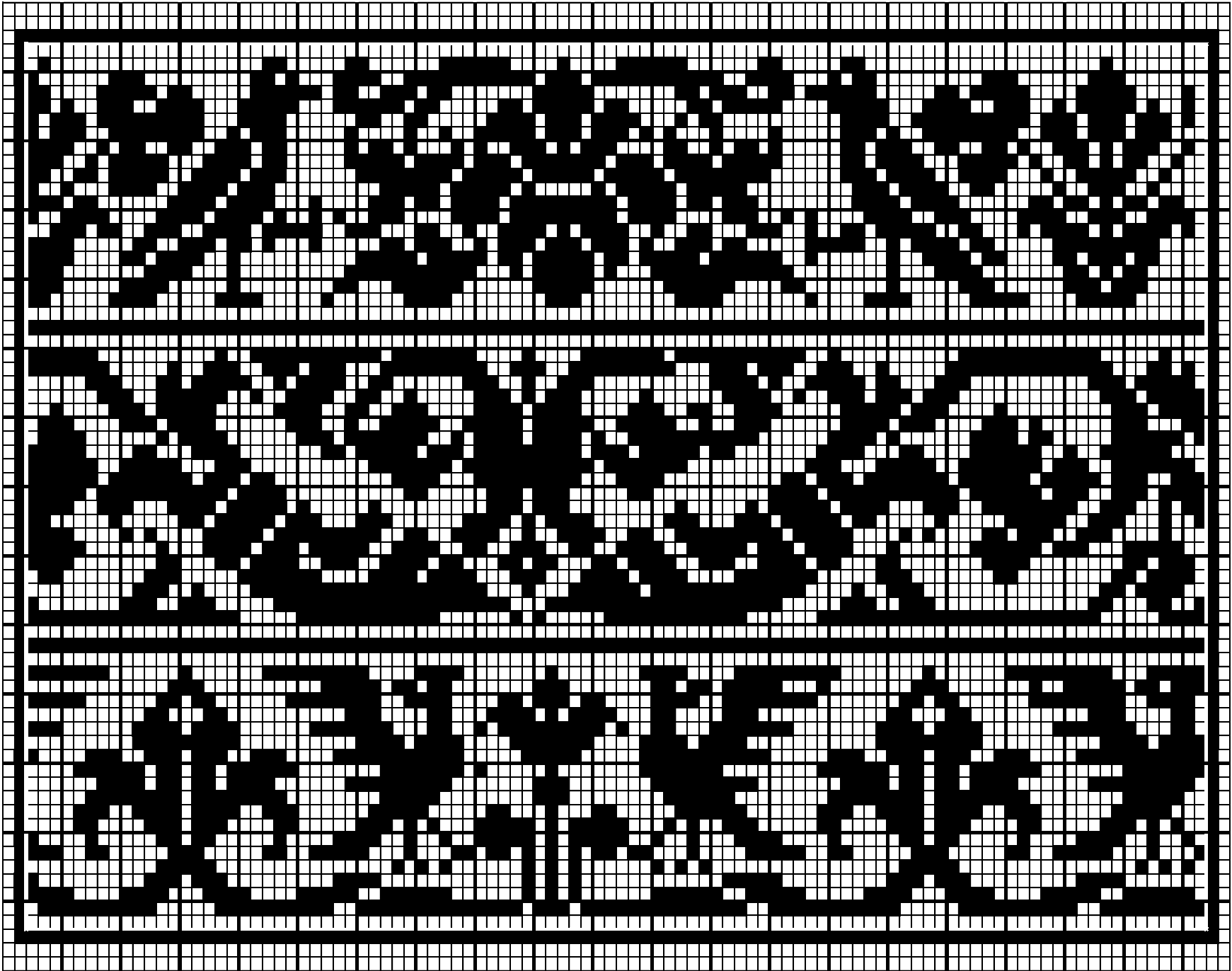


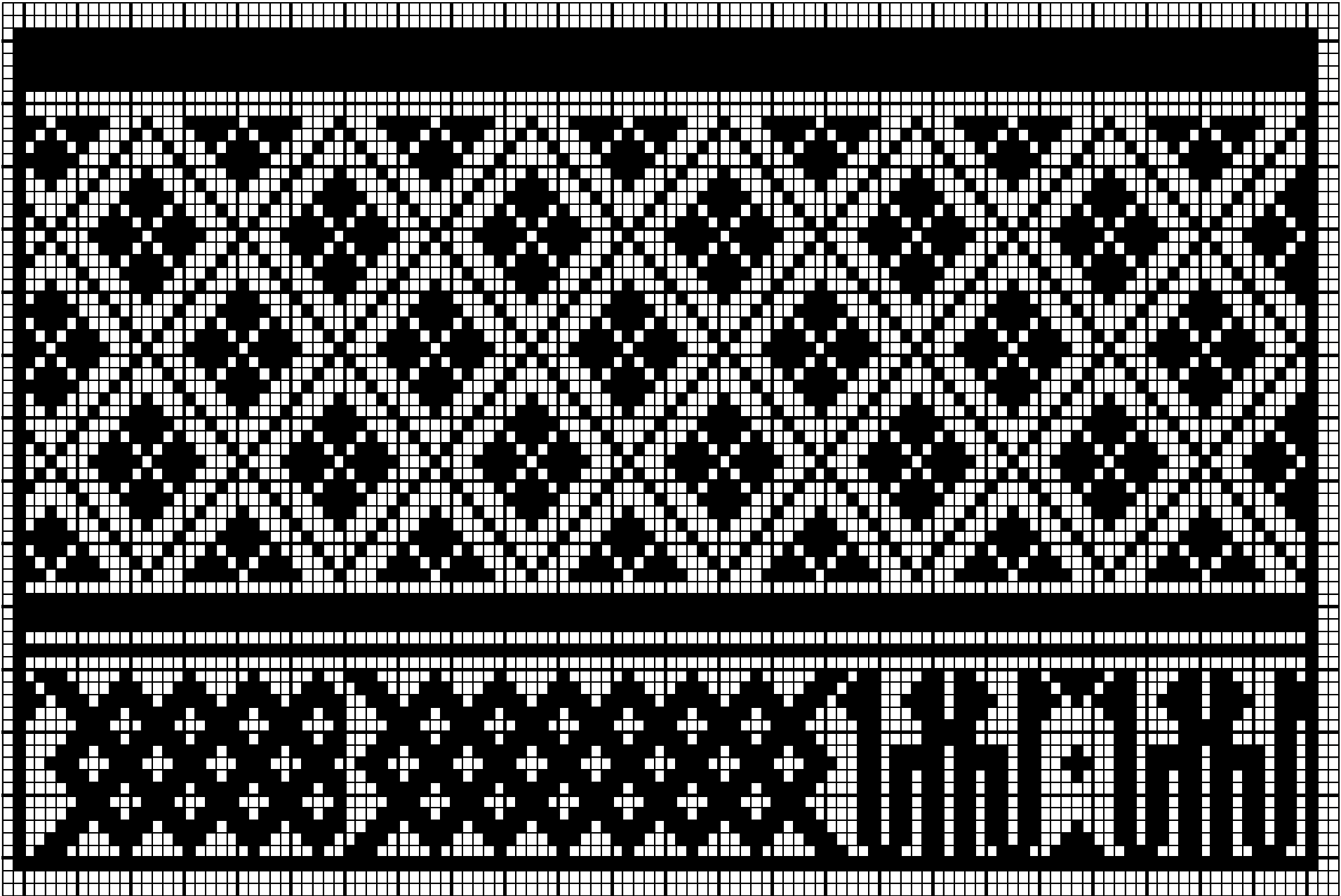


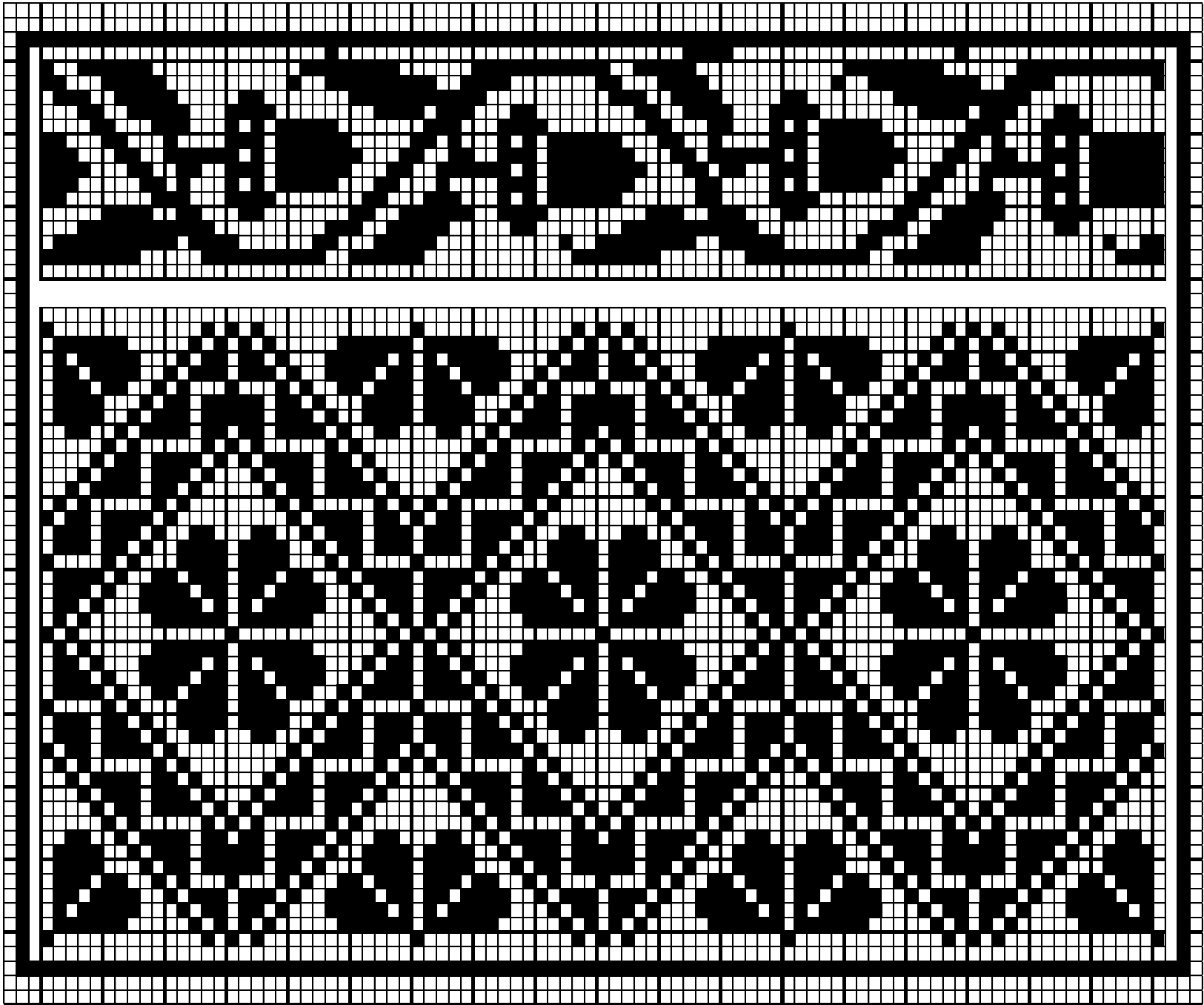


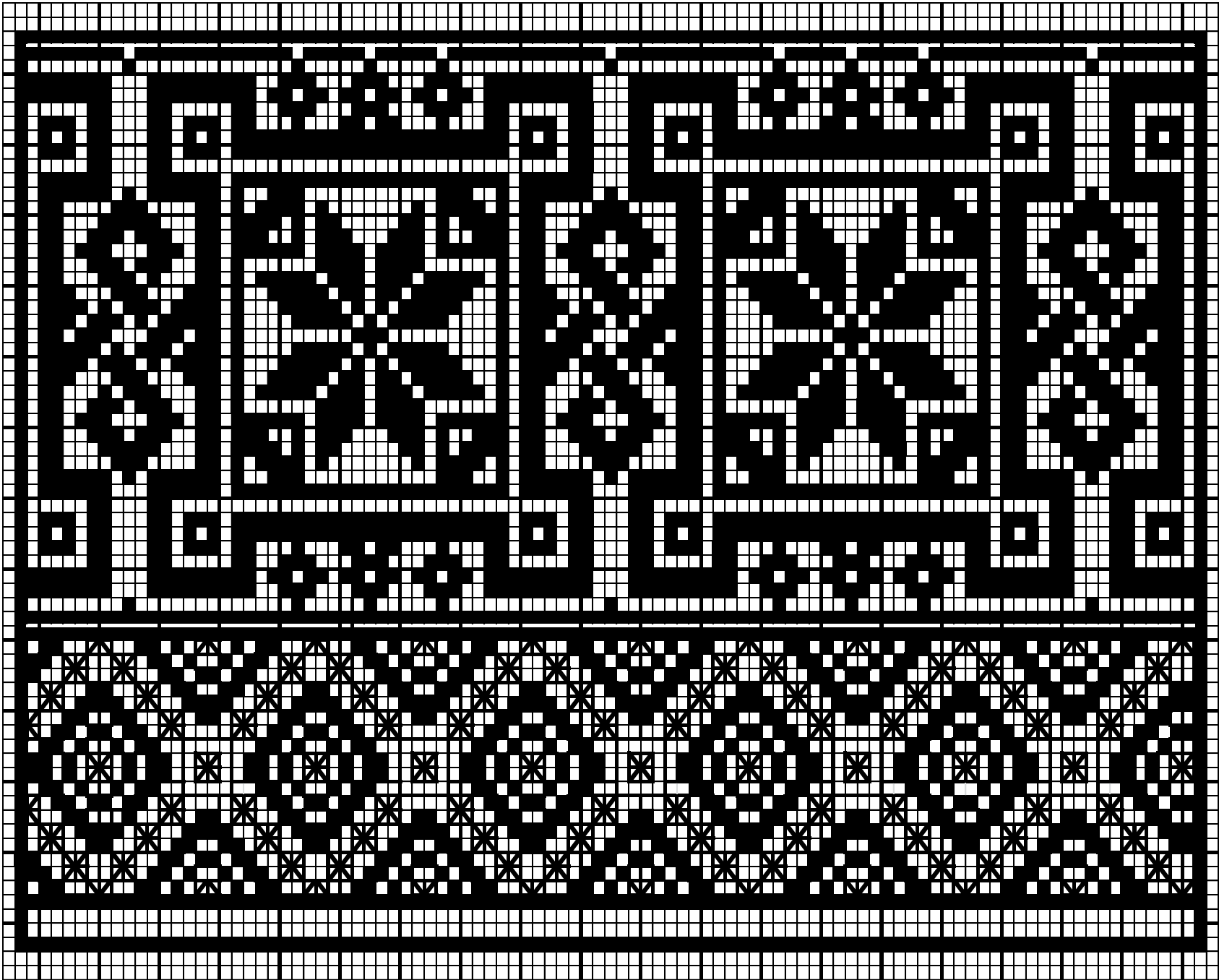


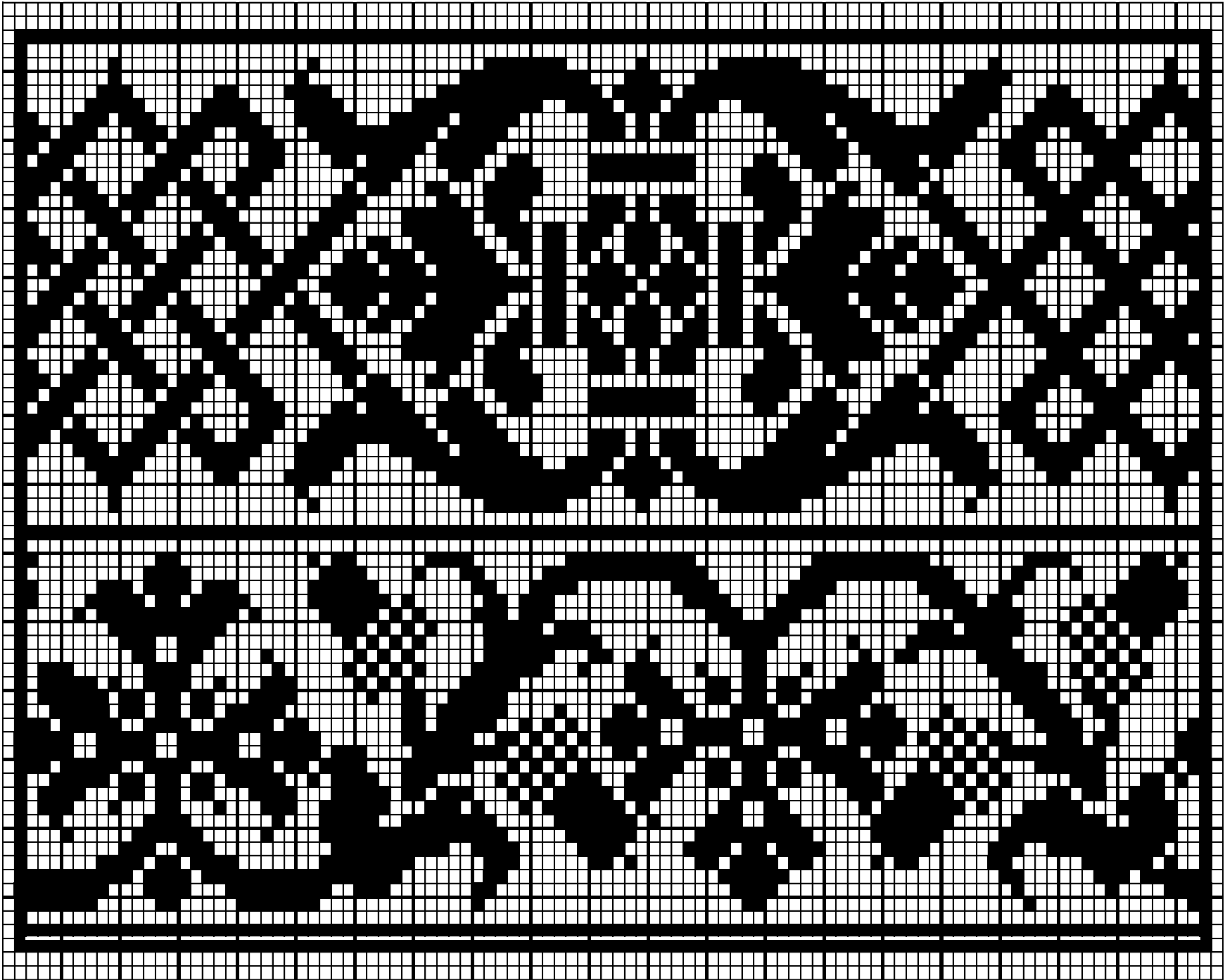


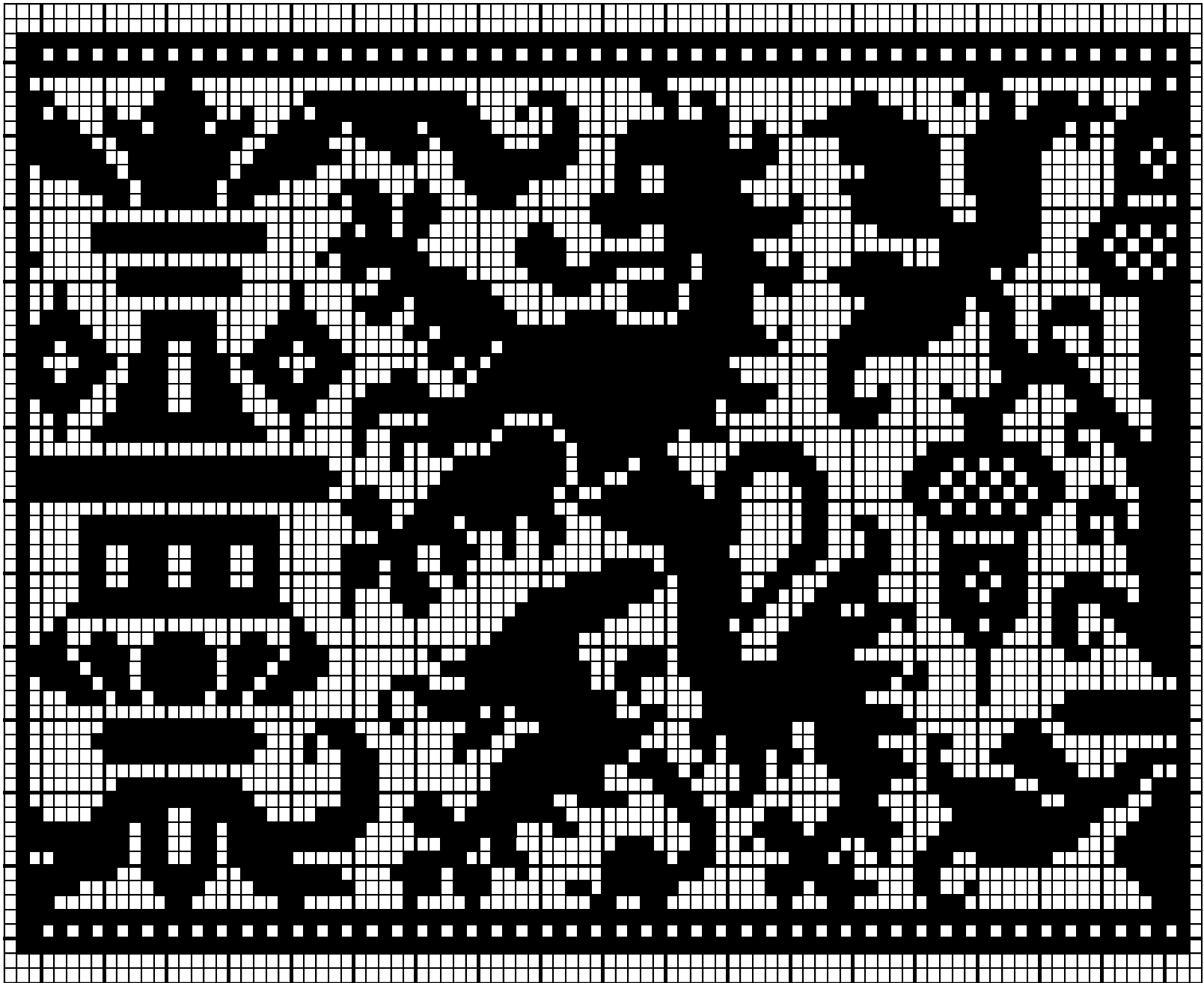


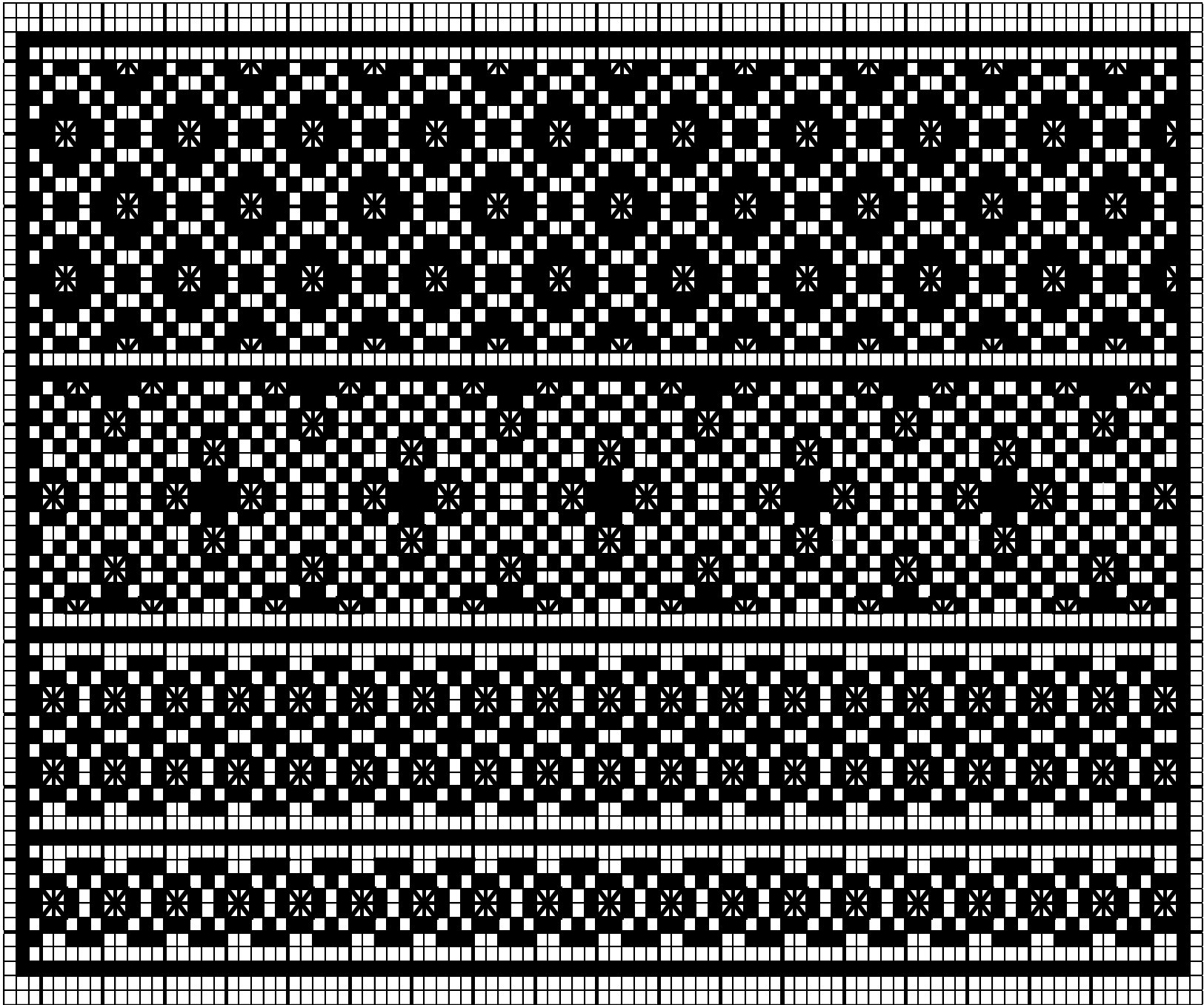


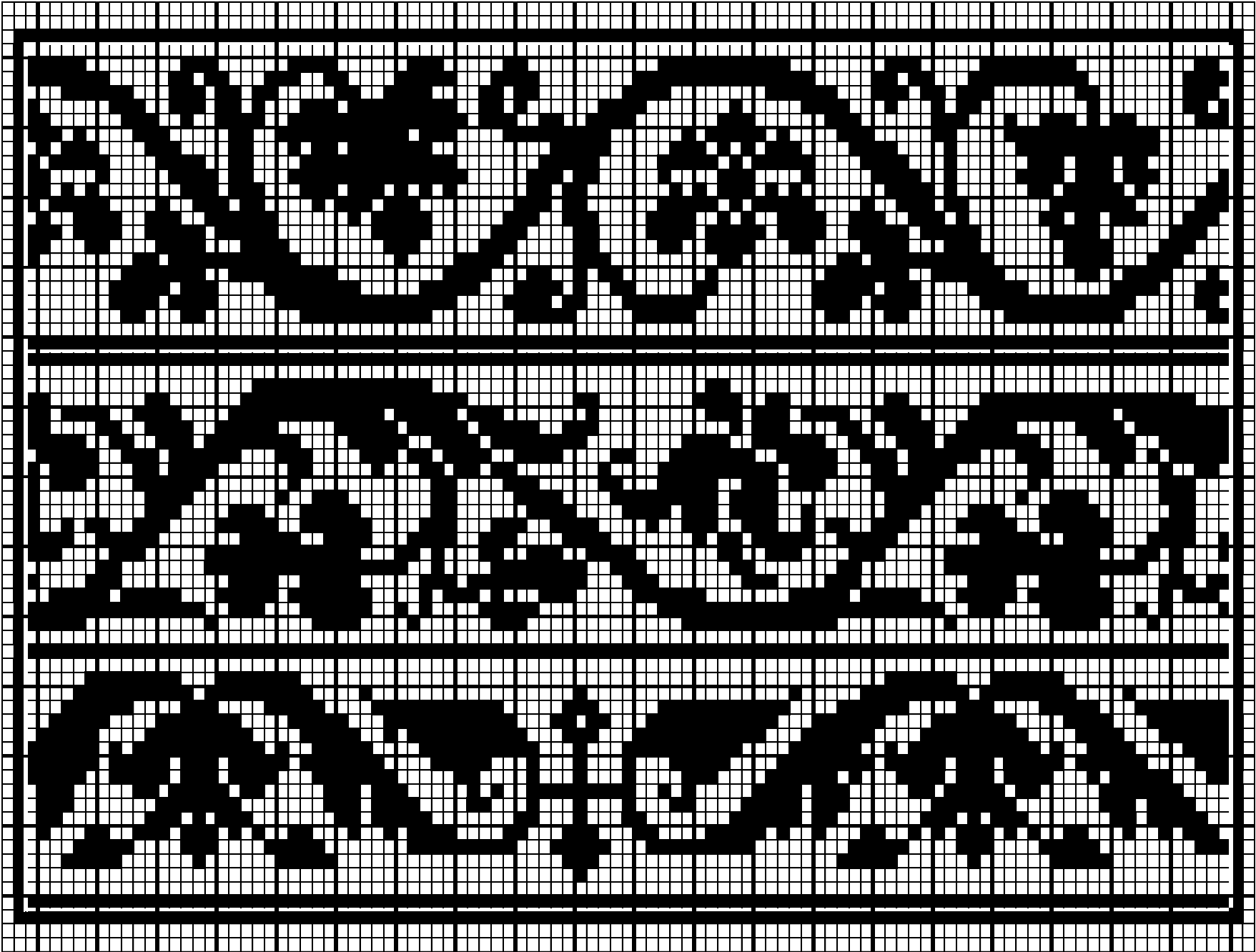


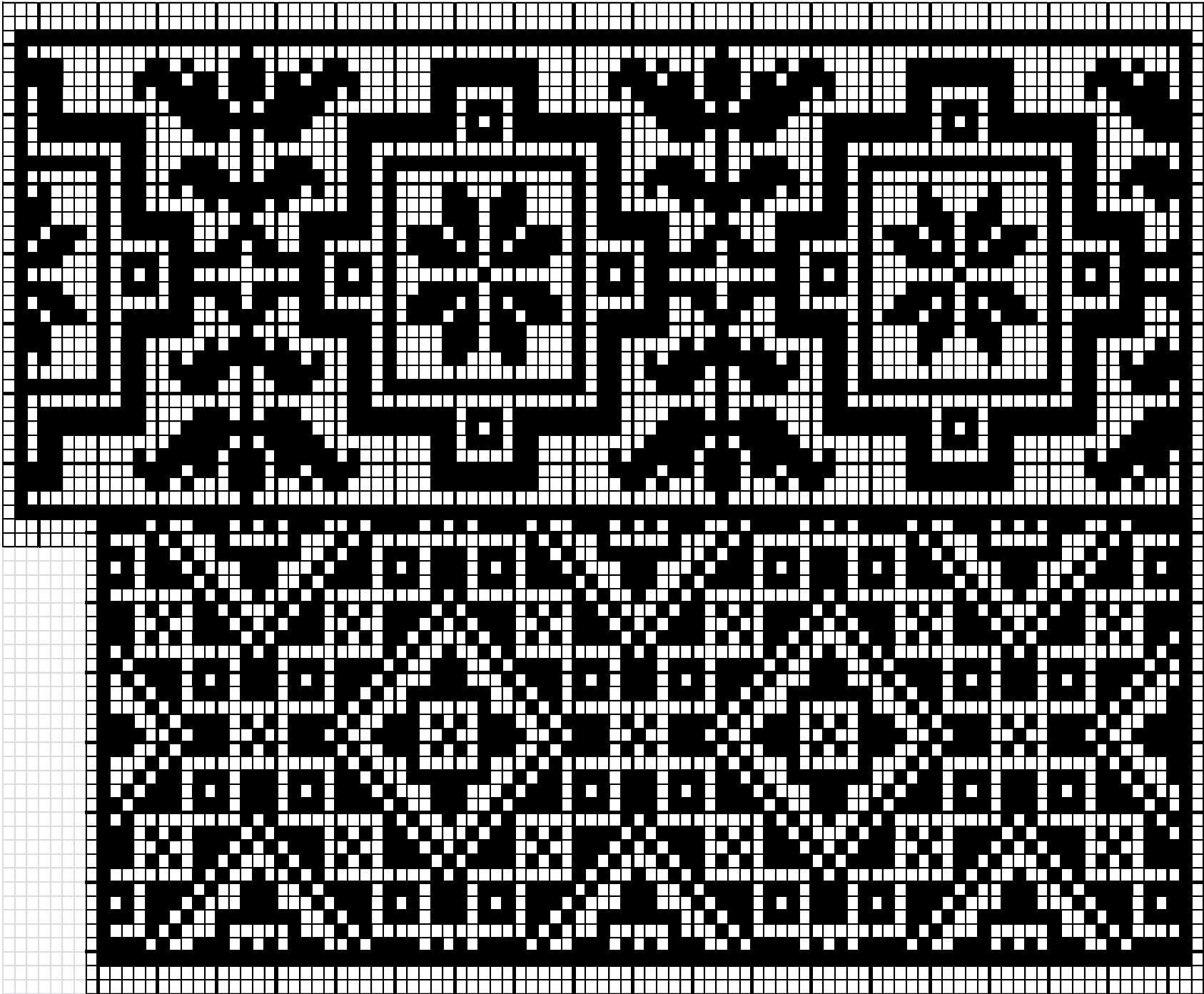


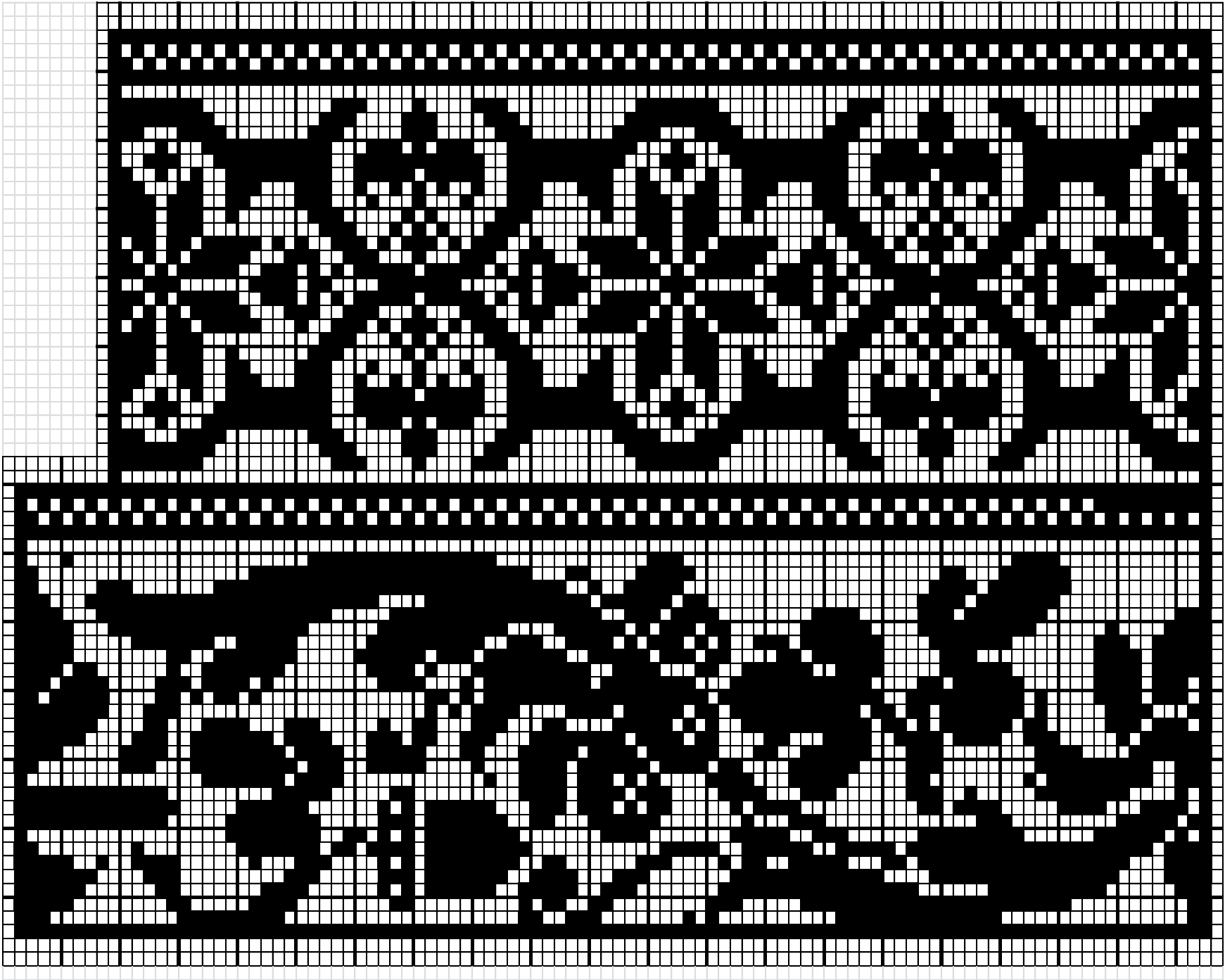


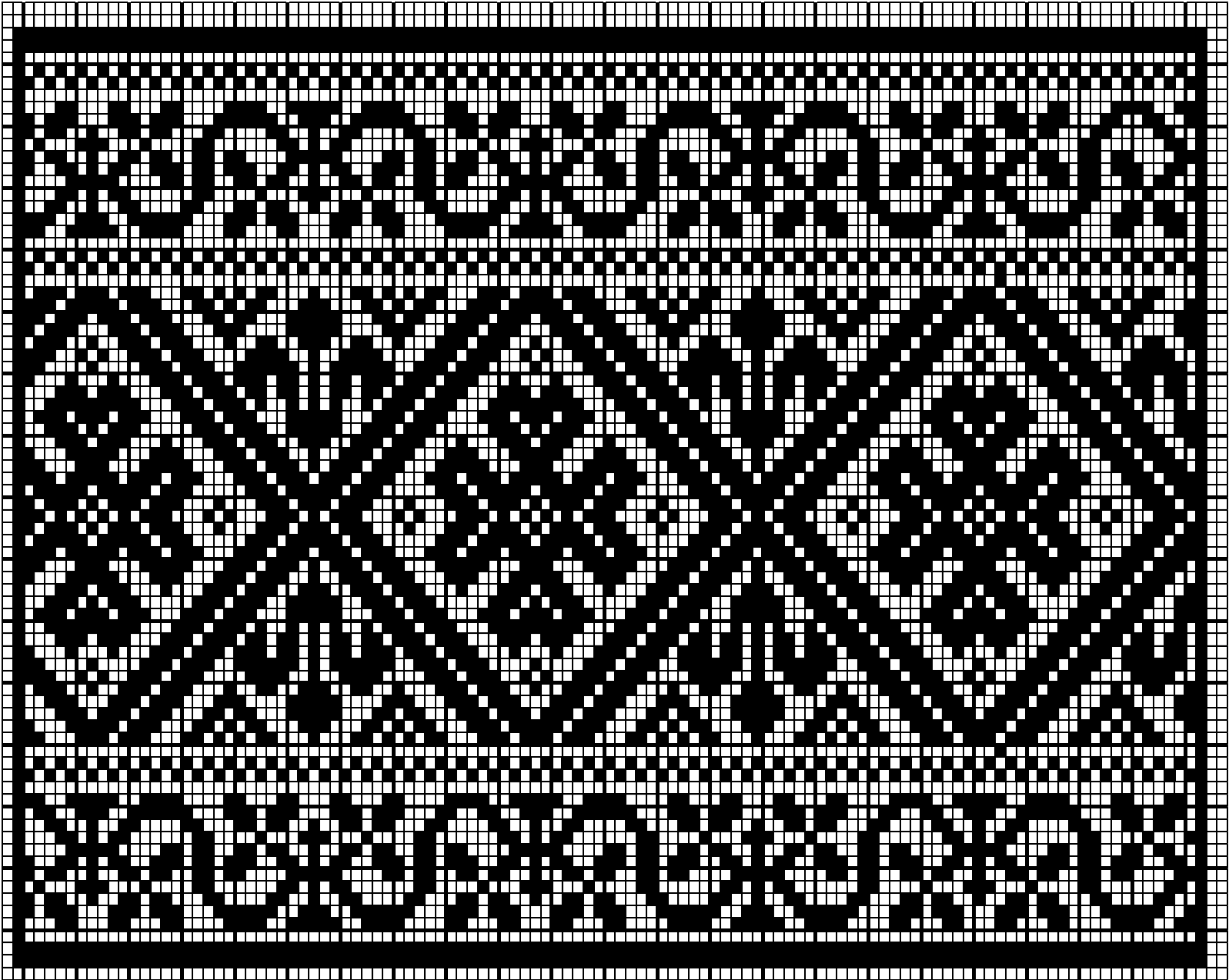


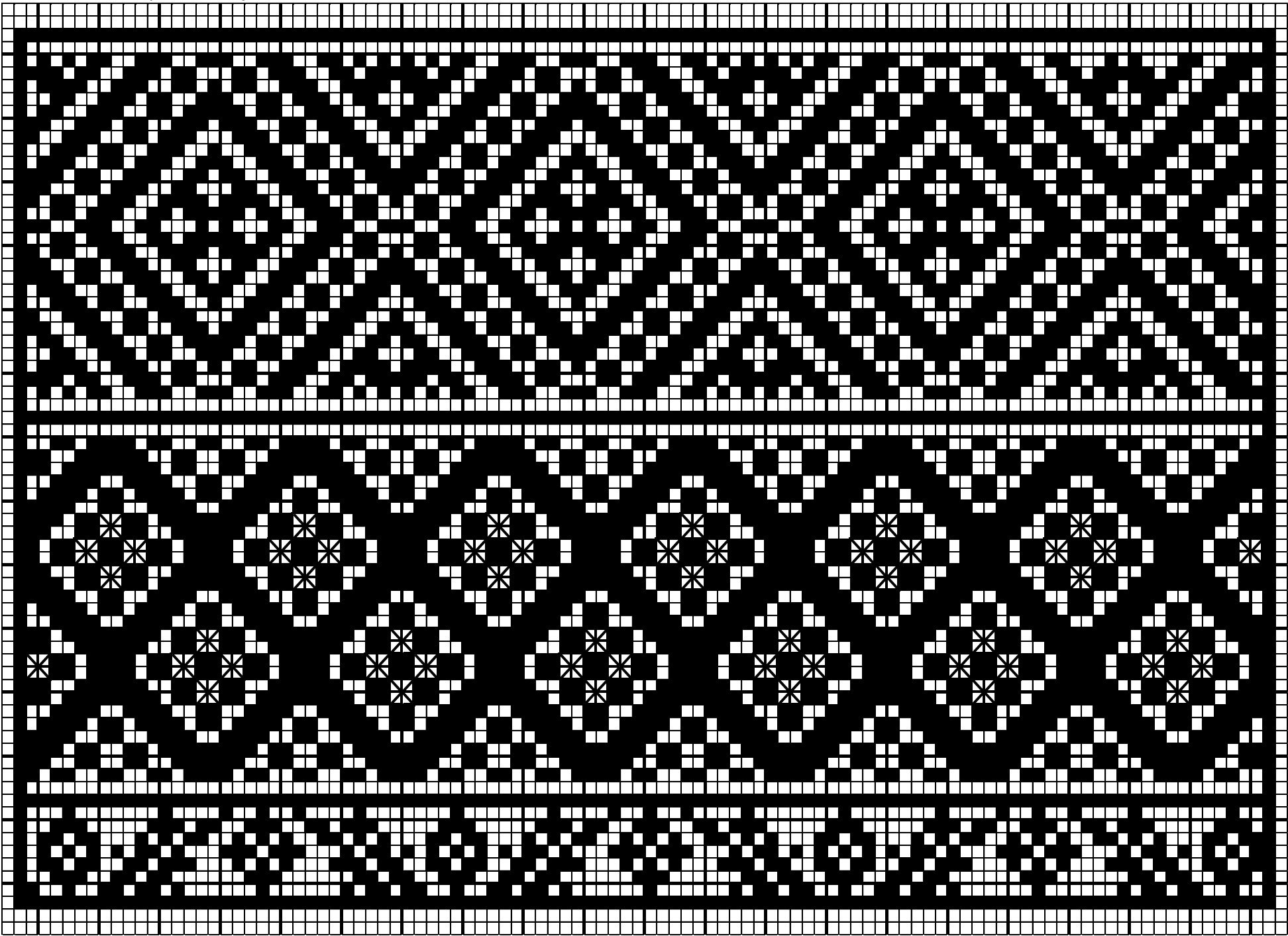


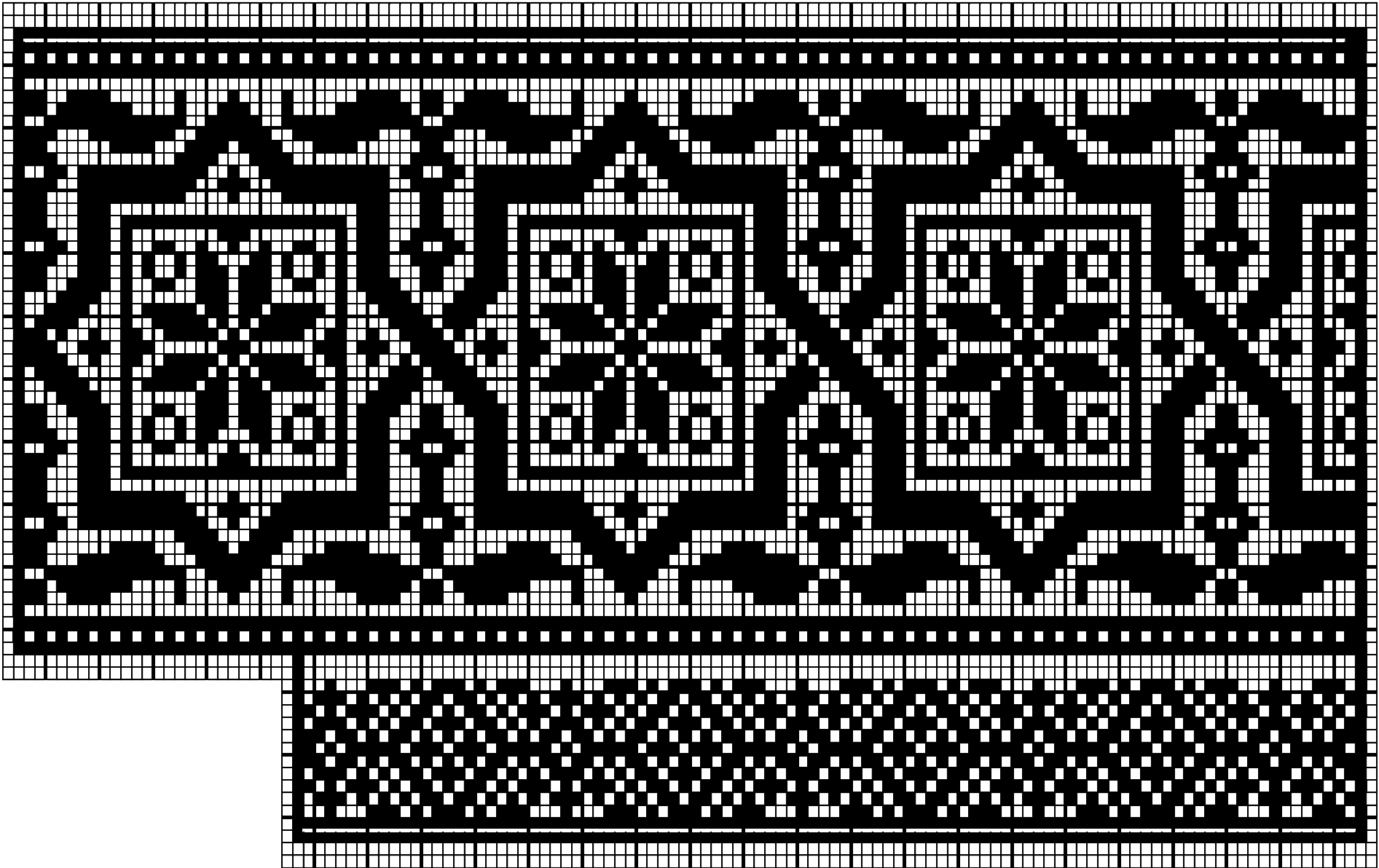


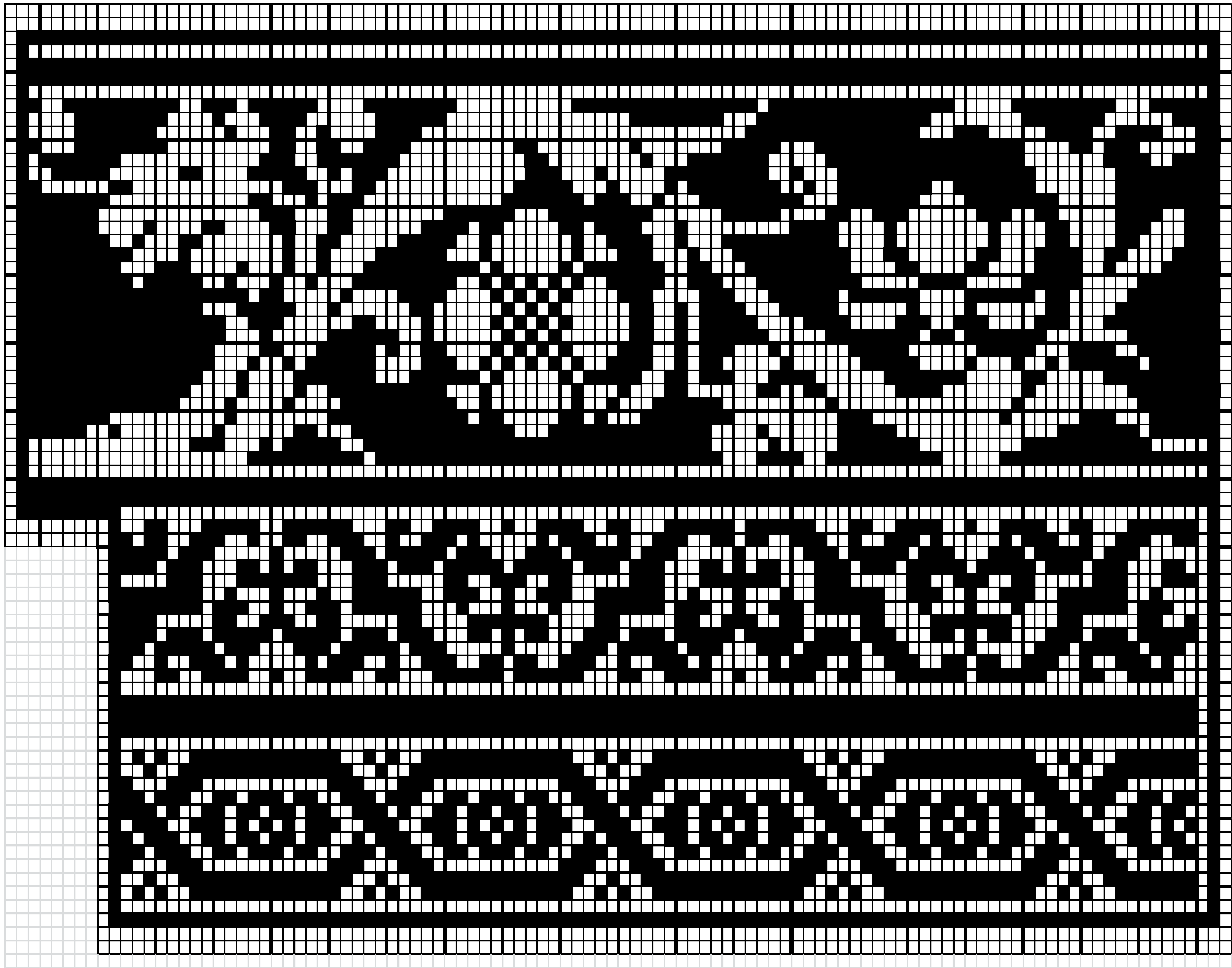


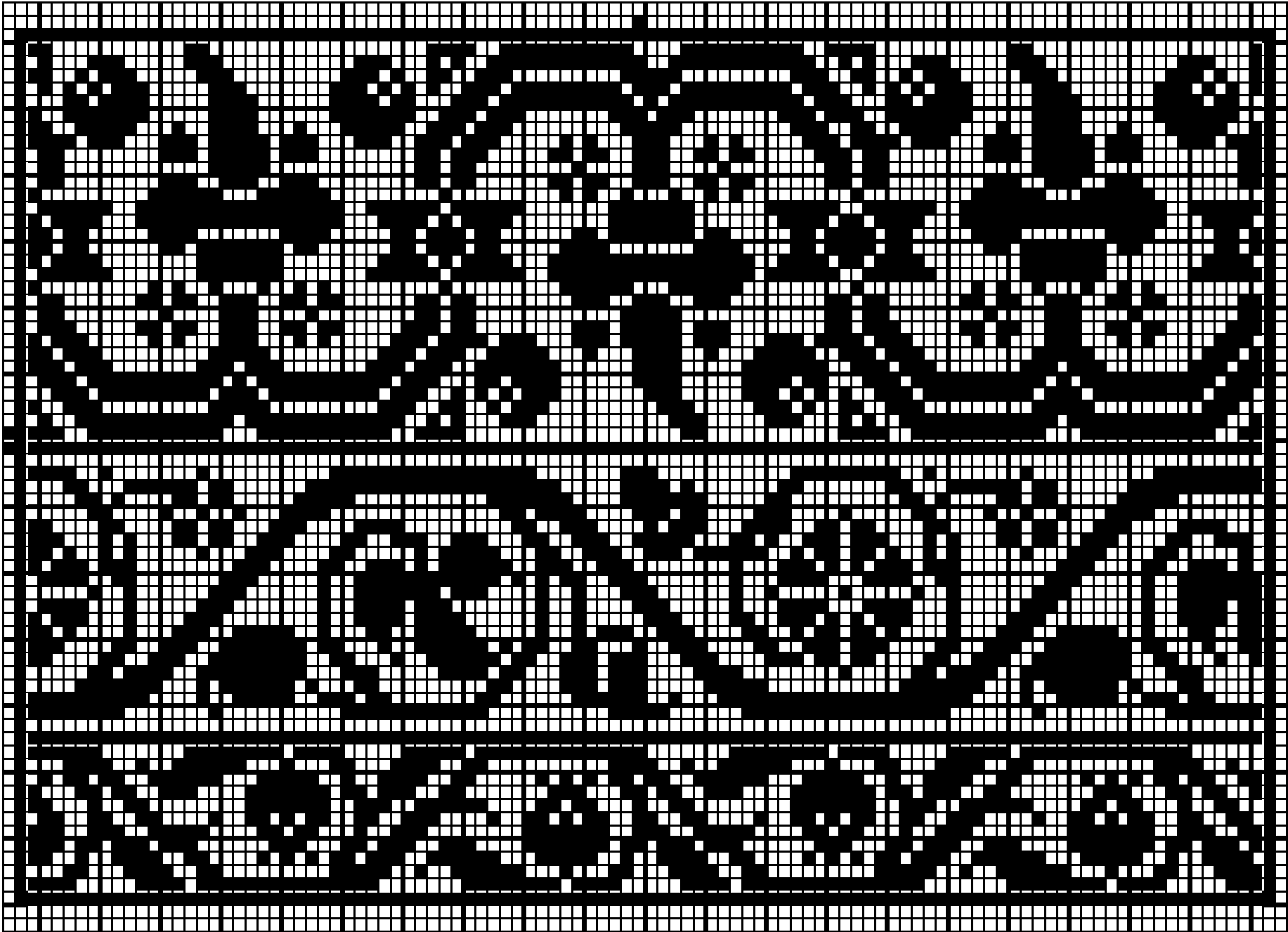


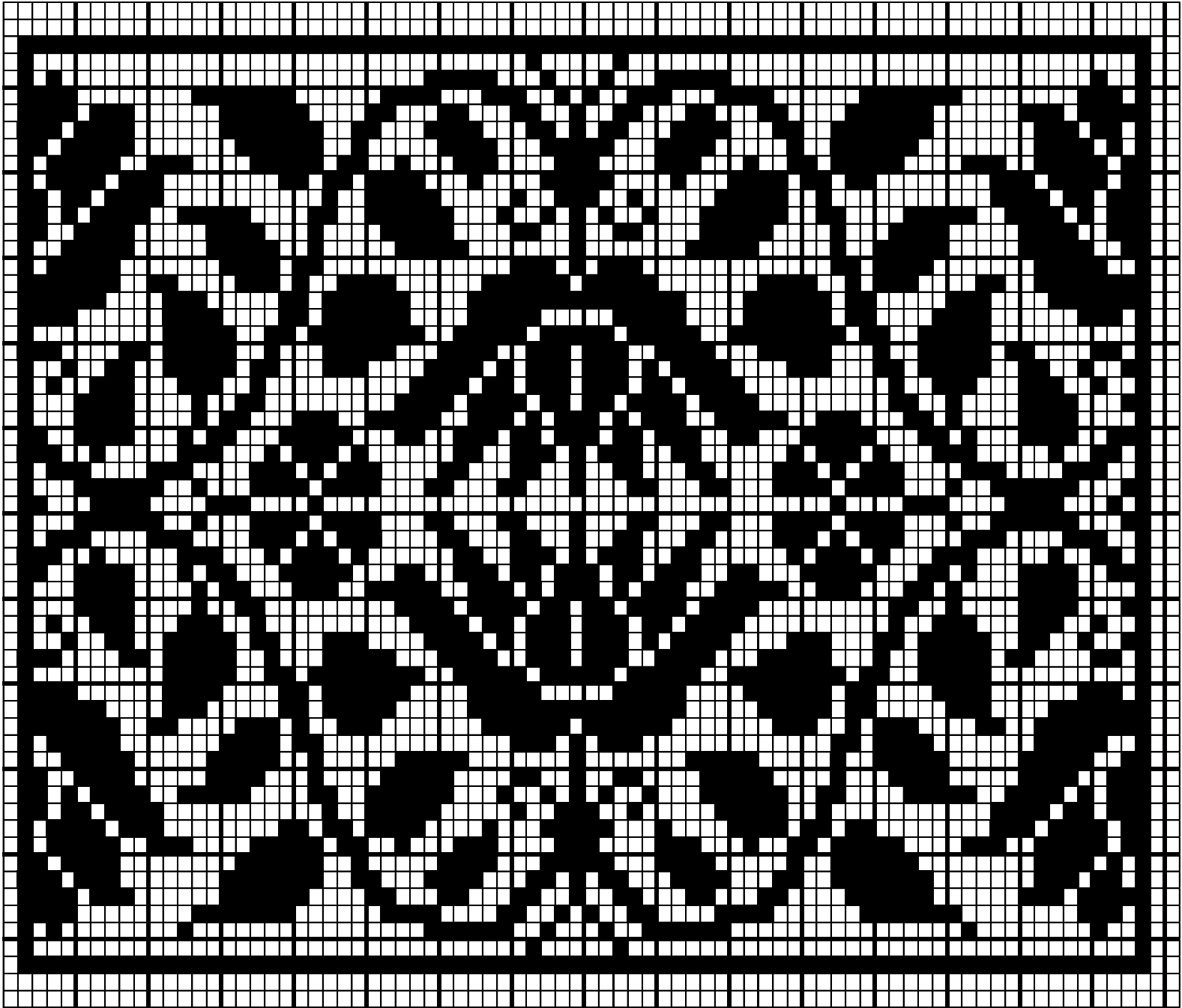


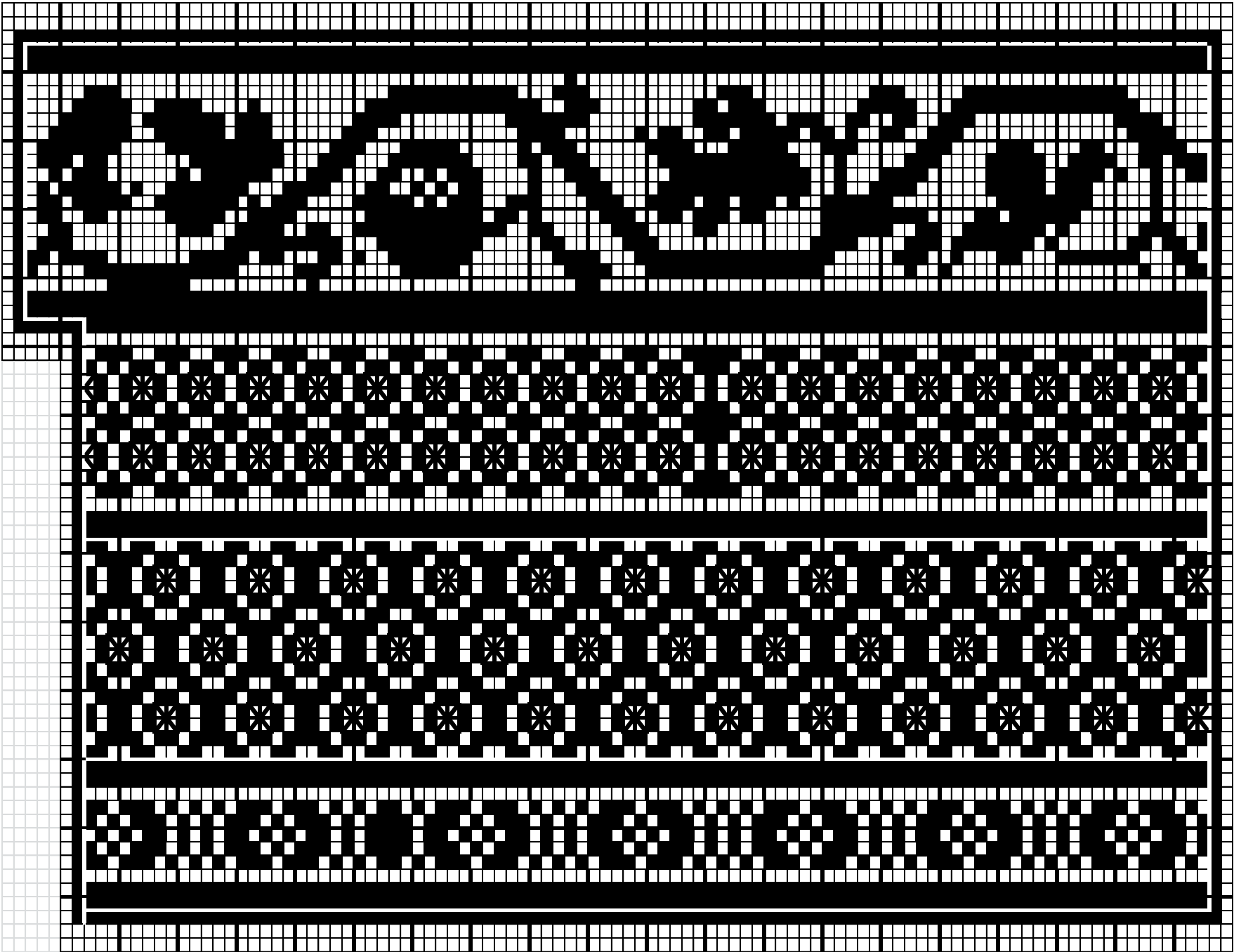


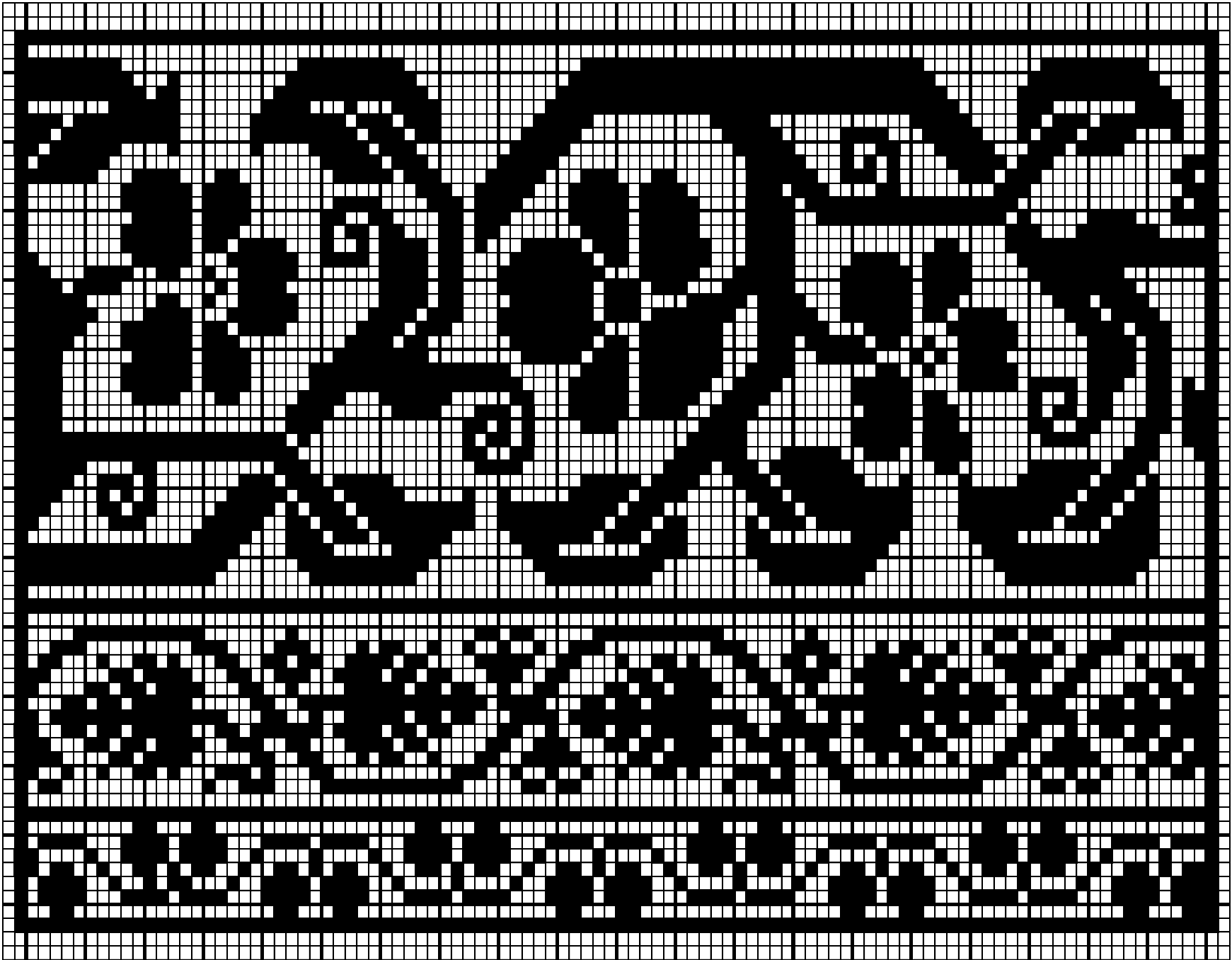


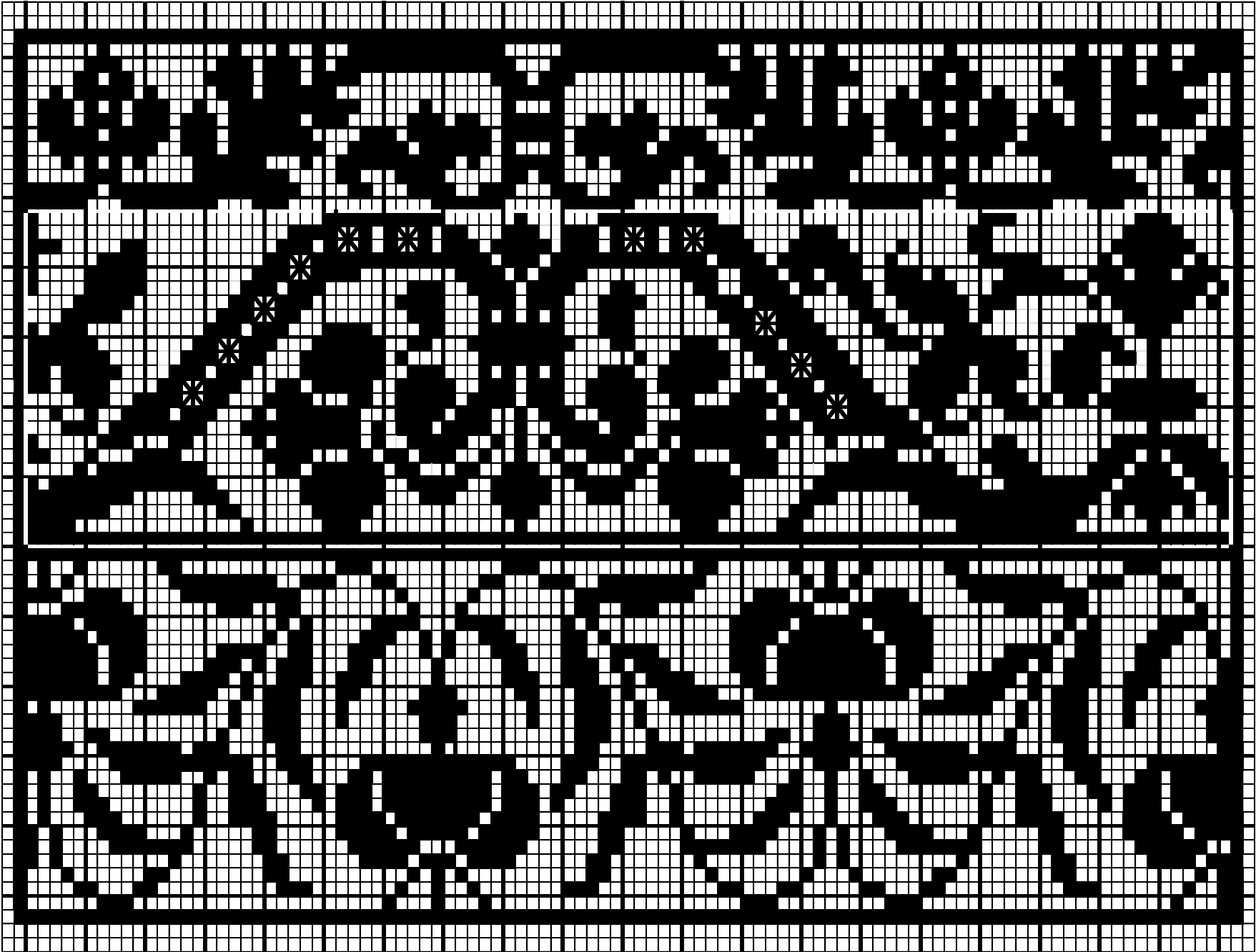












Charted Embroidery Patterns of the Renaissance is intended as a series of transcriptions of a variety of pattern books published in the German and Italian states as well as France and England between the 1520s and 1660s. As languages change over the century, so do the ways that instruction manuals are interpreted. These pattern books, sometimes called model books, are a type of instruction manual for embroidery and lace making. The focus of this series is the charted patterns that can be rendered in needlework, cross stitch, weaving, knitting, crocheting, and so on. The charted designs are transcribed into 21st century formats for greater access by current artists.

Even though fewer than 200 of these books have survived the intervening centuries, the digital archiving of our cultural heritage had made many of these pattern books available online. While not all of the originals have been so posted, some scans of photoreproductions created during the 19th and early 20th century have been made available. The difficulties of digital creative rights across multiple institutions and countries make accessing and duplicating these items awkward. For example, in some countries, even though the content of 400 year old books is not bound by copyright, the scan images are creative works and are subject to copyright regulation. These images are constrained by the local copyright laws in the same way any book, artwork, piece of music, etc. is.

I am most familiar with US copyright laws, where scanned images are protected. They are not usually in the public domain even though the original may be and the images might be free for the public to view. Thumbnail images of the pages may be made to use as a reference to the original work and derivatives of original designs that are in the public domain may be created, but these derivatives are separate works. As a consequence, each text addressed by this series is represented by small, thumbnail images of the material or plates as a whole. The plates that contain charted designs are transcribed. A full reference, access information to originals and a short essay are added to complete each work.

Titles under consideration:

- Schönsperger, J. 1526. *Ein new modelbuch auff außnehen und porten wircken in der laden unnd langen gestell*. Zwickau.
- Egenoff, C. 1527. *Modelbüch aller art nehewercks und stickens . Mit ettlichen neuen künstlichen vormals verhaltenen stucken und staplen, ..., u. bei Christian Egenolff .*
- Paganino, A. 1527. [Burato, con nova maestria gratiose donne novo artificio Venice
- Paganino, A. 1527. *Libro primo[-quarto]. de rechami p elquale se impara in diversi modi lordine e il modo de recamare, cosa nõ mai piu fatta ne stata mostrata*. Venice
- Quentel, P., & Schloemp, E. 1527. *Eyn new kunstlich boich dair yn .c. und .XXXVII. Figuren, monster ad `stalen befonden, wie man na der rechter art lauffer werck spansche stiche mit der naelen vort up der ramen und up der laden borden wirckenn sall wilche stalen alltzo somen verbessert synt*. Cologne
- Quinty, P. d. 1527. *Liure nouveau et subtil touchant art et scièces*. Koln.
- Vavassore, G. A. 1527 ca. *Opera noua uniuersal intitulata corona di racammi: Doue le venerande donne & fanciulle trouaran[n]o di varie opere p[er] fare colari di camisiola & torniamenti di letti e[n]temelle di cuscini boccasini, ...Venice*
- Schönsperger, J. 1528. *Furm oder modelbuchlein dar in zu lernen unnd gantz leüchtich zu begreyffen die recht und war kunst auch die auß teylung aller hand gewirck...* Augsburg: Johann Schonsperger.
- Schönsperger, J. (Quentel?). 1528. *Ein ney furmbüchlein* . Augsburg: Johann Schönsperger.
- Schönsperger, J. 1529. *1529 ein new getruckt model büchli auff außnehen unnd borttenwircken ynn der laden unnd lanngenn gestell. Ganntz gerecht nach abteilung der fedentzal*
- Zoppino, N. 1529. *Esemplario di lavori*. Venedig.
- Pellegrino, F. d. & Nyverd, J. 1530. *La fleur de la science de pourtraicture et partrons de broderie*. Paris.
- Tagliente, G. A. 1531. *Esemplario nuovo che insegna a la donne a cuscire, a raccamare et a disegnare a ciascuno et anchora et di grande utilita adogni artista, per esser il disegno a ognuno necessario*. Venezia
- Nourry, C., . 1532c. *La fleur des patrons de lingerie / a deux endroitz / a point croise / a point couche / et a point picque / en fil dor / fil d'argent / et fil de soye / ou aultre en quelque ouvraige que ce soit / en comprenant lart de broderie et tissuterie*. Lyon
- Vavassore, G. A. 1532. *Esemplario di lavori che insegna alle donne il modo e l'ordine di lavorare / giovanandrea vavassore detto guadagnino*. Venice

- Egenoff, C. 1533. *Modelbuch aller art nehwercks und vnd stickens mit ettlichen newen künstlichen vormals verhaltenen stucken vnd stahelen*. Frankfurt am Main: Christian Egenolff.
- Quentel, P., & Woensam, A. 1536. *Ein new kunstlich modelbüch dair yn meir dan sechshundert figurenn monster ader stalen befonden wie mann na der rechter art perlenstickerß lauffer ...*. Köln: Anton Woensam;
- Zoppino, N. 1537. Venice
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